

MUSIC & DRAMA

The AMERICAN ORGANIST

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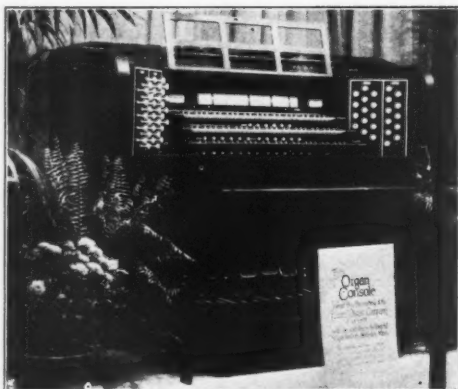
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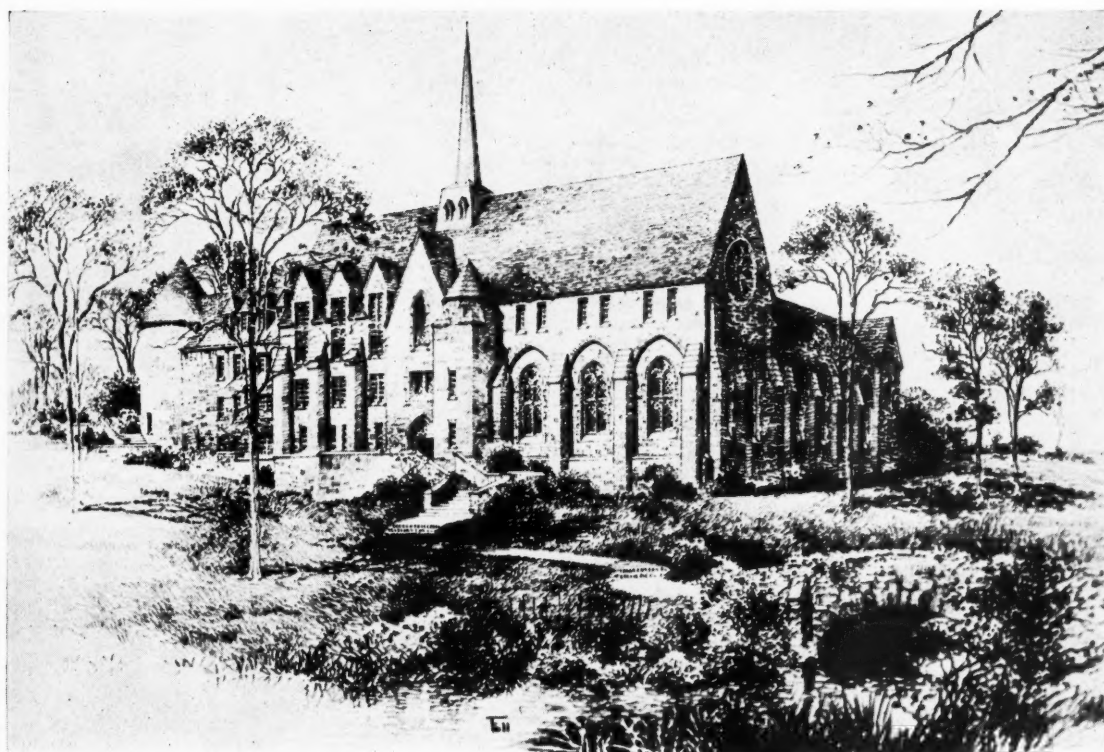
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Recital Selections

MISS MARION HUTCHINSON

CENTRAL LUTHERAN—MINNEAPOLIS

Bach—Prelude and Fugue Am
Karg-Elert—Machs mit Mir Gott
Clerambault—Dialogue
Franck—Grande Piece Symphonique
Schumann—Abendlied
Dupre—Cortege et Litanie
Dupre—Adoration. Verset Psaumes.
Mulet—Carillon-Sortie

WADE N. STEPHENS

NORTHWESTERN UNIVERSITY

Bach—Christ unser Herr zum Jordan
Bach—Fugue alla Gigue
Widor—Symphonie Romane
Cole—Rhapsodie
Guilmant—Caprice
Wagner—Vorspiel. Liebestod. (Tristan)

This was the 134th recital in the Alumni Series at Northwestern; Mr. Stephens is of the class of 1929.

ERNEST MITCHELL

GRACE CHURCH—NEW YORK

†Widor—Symphonie Romane
Karg-Elert—Reed-Grown Waters
Tournemire—Mystic Organ selections
Jepson—The Gypsy
Gigout—Toccata

HENRY F. SEIBERT

FIRST PRESB.—PASSAIC, N. J.

†Wagner—Parsifal Prelude
Arcadelt—Ave Maria
Whitney—Onward Christian Soldiers
Mendelssohn—Song Without Words
Nevin—Will o' the Wisp
Pagella—Mvt. 1, Son. Dm
Ravanello—Christus Resurrexit
Wagner—Evening Star Song
Bach—Toccata and Fugue Dm
Boex—Marche Champetre
Dykes—Lead Kindly Light
Yon—Concert Study No. 1

*CLARENCE MADER

ST. BARBARA—LOS ANGELES

†Salome—Menuet Symphonique
Saint-Saens—Prelude (Deluge)
Weaver—The Squirrel
Clokey—Canyon Walls
Maleingreau—Tumult in Praetorium
Camidge—Allegro Vigoroso (Concerto Gm)

Bach—Capriccio (Departure of Brother)
Vibbard—Indian Serenade
Dethier—Christmas

*IMMANUEL PRESB.—LOS ANGELES

†Mendelssohn—Third Sonata
Bach—Capriccio (Departure of Brother)
Austin—Pilgrim's Progress (Part III)
Andrews—Scherzo (Cm Son.)
Moussorgsky—Lamentation
Karg-Elert—In Dulci Jubilo

EDWARD G. MEAD

MIAMI UNIVERSITY

†Guilmant—1st Mvt., Son 5
Hanson—Vermeland
Bach—Prelude and Fugue G
Bairstow—Evening Song
Franck—Chorale E
Nevin—O'er Still Meadows
Pachelbel—Christmas Pastorale
Brahms—Rose Breaks into Bloom
Bach—Child is Born
Bach—Praise Be To Thee
Widor—Finale (6th)

LAURENCE PETRAN

WILSON MEMORIAL—BALTIMORE

Bach—Fugue Wir Glauben Alle
Malling—Shepherds in the Field
Yon—Christmas in Sicily

Parker—Andante (Concerto Efm)
Lawrence—Lullaby. War Dance (Indian Suite)

Cui—Orientale

Stoughton—Legend of the Desert

Fletcher—Festival Toccata

MRS. KATE ELIZABETH FOX

FIRST CONGREGATIONAL—DALTON, MASS.

Preludial-Recital Selections

Bonnet—Variations de Concert
Guilmant—Dreams (Son. 7)
Borowski—Allegro (Son. 1)
Hollins—Intermezzo
Yon—Christmas in Sicily
Widor—Finale (6th)
Bonnet—In Dulci Jubilo
Rogers—Pastorale. Overture Bm.
Russell—Bells of St. Anne
Johnston—Autumn
James—Meditation St. Clotilde
Bibl—Vision
Bonnet—Rhapsodie Catalane
Lemare—Thrush. Glow-Worm.

WILLIAM H. OETTING

PITTSBURGH MUSICAL INSTITUTE

Simonds—Dorian Prelude
Dupre—Variations on Noel
Willan—Introduction. Passacaglia.
Fugue.

FLORENCE A. RUBNER

GOOD SHEPHERD LUTH.—MT. VERNON, N. Y.

Burnap—Pleyel's Hymn
Schubert—Ave Maria
Sturges—Caprice
Mendelssohn—Adagio (Son. 1)
Bach—Fugue Ef
Handel—Largo
Nevin—Will o' the Wisp
Franck—Piece Heroique
Bach—Blessed Jesus at Thy Word
Dubois—Toccata

FRANKLIN STEAD

ABRAHAM LINCOLN CENTRE—CHICAGO

†Guilmant—Sonata Cm
Couperin—Soeur Monique
Thiele—Chromatic Fantasie
Russell—Song of Basket Weaver
Clokey—Dripping Spring
Franck—Piece Heroique
Saint-Saens—The Swan
Borodin—Au Convent
Wagner—Liebestod
Widor—Toccata (5th)

*MISS MARIAN VAN LIEW

CENT. WOODWARD CHURCH—DETROIT

†d'Antalfy—Drifting Clouds
Schumann—Sketch Df
Wagner—Evening Star Song
Jenkins—Dawn
Russell—Bells of St. Anne
†Wagner—Elizabeth's Prayer
Wagner—Pilgrim's Chorus
Yon—Arpa Notturmo
Yon—Gesu Bambino
Yon—Minuetto Antico
Yon—Echo
Yon—Hymn of Glory
†Widor—Allegro (6th)
Sibelius—Valse Triste
Clokey—Symphonic Suite (Organ and piano)

Dupre—Allegro Con Fuoco
Dupre—Misterioso
Dupre—Ave Maris Stella

Selections

Swinnen—Chinoiserie
Gaul—Lady of Lourdes
Karg-Elert—Clair de Lune
Jacob—Vendanges
Delamarter—Carillon
d'Antalfy—Sportive Fauns
Sibelius—Finlandia

Miss Van Liew has prepared a series of eight Sunday afternoon programs from Feb. 1 to March 22; the organ is a 4-67 Casavant built in 1928.



Service Selections

GEORGIA A.G.O.

MISS M. ETHEL BEYER

DRUID HILLS M.E.—ATLANTA, GA.

Program of Present-day Americans

Candlyn—Prelude Divinum Mysterium
"Thus Saith the Lord"—Rogers
"We Pray Thee"—James
"Springs in the Desert"—Jennings
Matthews—Romance (o.p.v.c.)
"Darest Thou now O Soul"—Williams
"Beautiful Savior"—Christiansen
Andrews—Devotion (o.p.v.)
"Go to Dark Gethsemane"—Noble
"Were You There"—Burleigh
"Wings of Morning"—Williams (hymn)
Bingham—Roulade

WILLIAM A. GOLDSWORTHY

ST. MARK'S—NEW YORK

"To Whom Will Ye Liken"—Parker
"Praise Ye the Name"—Nikolsky
"Ye Shall Go Out"—Martin
"Ho Every One"—Martin
"Break Forth"—Bach
"In That Day"—Nevin

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

"Lord We Pray"—Sibelius
"While the Earth"—Tours
"Inflammatus"—Rossini
"In Heavenly Love"—Shelley
"Great is the Lord"—Hastings

HAROLD VINCENT MILLIGAN

RIVERSIDE CHURCH—NEW YORK

"Lost Sheep"—Foster
"Fierce Was the Wild"—Noble
"Hear My Prayer"—Mendelssohn
"Behold Two Blind Men"—Stainer
"Rejoice in the Lord"—Balakireff
"Sing Ye Praise"—Mendelssohn
"Praise the Lord"—Mozart
"In Him We Live"—Baumgartner
"Behold the Lamb"—Handel
"Te Deum"—Noble

CARL F. MUELLER

CENTRAL PRESB.—MONTCLAIR, N. J.

"O Be Joyful"—Gretchaninoff
"Souls of the Righteous"—Noble
"Triumph Thanksgiving"—Rachmaninoff
"It's Me O Lord"—Spiritual
"Incline Thine Ear"—Himmel
"Let Not Your Hearts"—Foster

WILLIAM H. OETTING

SOUTH AVE. M. E.—WILKINSBURG, PA.

All compositions by Peter C. Lutkin

Three Hymn Preludes

"The Shepherd"

"Into The Woods"

"The Lord Bless You"

Pastorale

Prelude on Innocents and St. Bees

NEWELL ROBINSON

MEMORIAL ADVOCATE—PHILADELPHIA

"Magnificate, Nunc Dimittis D"—Tours

"Lord is My Light"—Maitland

"Crossing the Bar"—Bridge

"Come Before His Presence"—Martin

Twenty-five choirs participated in this service, numbering 150 voices, presented by the Festival Choir Association of the Diocese of Pennsylvania.

RODNEY SAYLOR

OLD FIRST PRESB.—NEWARK, N. J.

"Awake up My Glory"—Chadwick

"In Heavenly Love"—Parker

"Awake Awake"—Stainer

"Lovely Appear"—Gounod

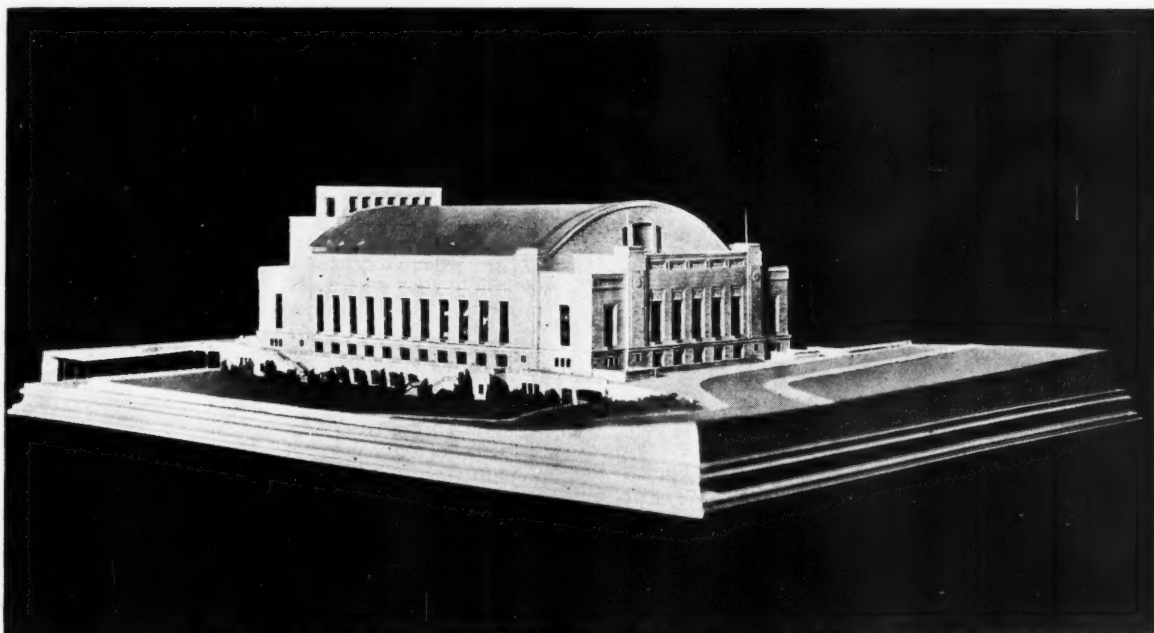
"Prepare Ye the Way"—Scott

"God So Loved"—Stainer

Again.....

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a well earned recognition.
Another Möller achievement is written
in the annals of modern organ building.*

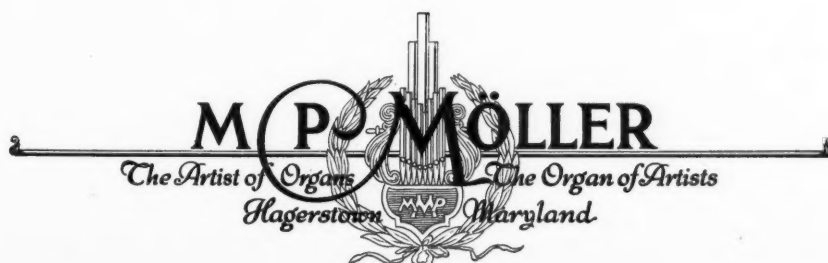
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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
Both in Church and Concert

A GUIDE FOR PURCHASERS

Abbreviations: e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

HARVEY GAUL: AVE MARIS STELLA OF NOVA SCOTIA FISHING FLEET, and if we were in humorous mood we might add the rest of the encyclopedia and have a real title. But we suppose long titles help the printing industry at least. 10p. me. Fischer, 1930, \$1. In spite of having to write a book every time we hereafter mention that this piece has been used on a recital program, we like it, like it better than any of the other similarly long-titled compositions by this witty Pittsburgher. First we have an unaccompanied melody for the Oboe, without rhythm, answered by interesting harmonic passage without rhythm. This style dominates two pages, and then comes a sedate lefthand melody against which an easy arpeggio passage or motive is played by the right hand, and the combination is doubly delightful—because the style will please the congregation and the classic restraint of the melody will please the player. It's good music for everybody. Then we have consecutive fifths. It seems to the reviewer that consecutive fifths is the cheapest device possible to use, for you can't possibly make a mistake in using them, once you've begun. After you've broken all the commandments there are no more to break. That's only one reviewer's opinion, but it shows the folly of depending too much on what one man says or thinks about anything in the world of the organ. A spineless shouting of hooray every time we see a few things we heartily like, without being honest enough to say something about the things we honestly dislike, is hardly to our taste. But when the balance is so vigorously on the favorable side, as in this case, no reader need hesitate a moment in spending his dollar. We urge every reader to buy the piece; Mr. Gaul is far too prominent a composer for anyone to ignore. Here's a piece that will go well with the audience, too.

CARL F. MUELLER: THOU ART MY ROCK, 4p. me. White-Smith, 1930, 50c. On the order of a rhapsody, free to go where it pleases and do as it pleases, chiefly devoting itself to "To-plady's" theme, upon which to construct a piece of appropriate church music. It is to our notion much more effective than the ordinary chorale prelude which devotes itself to tunes a musician can hardly enjoy and yet buries those tunes so deeply beneath a mass of counterpoint that the congregation can't enjoy them either. This again is a reviewer's personal opinion. It is interestingly written, and far removed from the expressionless (or spineless) type of church music that once held sway. In fact, music like this is helping the modern church to forget the day when the church service had to apologize for its being. It's a fine number for church organists, whether they like it or not, for it is churchly (being founded on church music) and it asserts a wholesome leadership.

W. R. VORIS: CANTILENA, 7p. me. Summy, 1930, 75c. A brief pedal theme opens the work, softly, to be answered by a quiet phrase in harmony which is of unusual flavor but not insanely new structure. Then the main melody sings itself beautifully in the lefthand part

while the right hand gives consecutive fourths with fine effect in an undulating manner. This makes music of a true order of beauty and avoids commonplace treatments. The contrast section presents a little rhapsody and then a melody, both of which are an ornament to the piece. Then the recapitulation as usual. It is truly a worthy piece of organ music, excellent for church, even good enough for recital use too. Better get it.

WAGNER, tr. Philip James: SIEGFRIED'S RHINE JOURNEY, 16p. md. Gray, 1930, \$1.50. We might wish transcribers would tell something of their aims and methods when they issue a work of this proportion. Mr. James has the double advantage of being both an organist and an orchestral conductor, so that his transcription ought to have and give every evidence of having double value. It is not over-burdened with notes, nor yet does it spare the player. One feature that will be appreciated by many players is that the score tells a little of the action on the stage, so that the player knows what sort of a mood is expected to be reflected in the music.

HARRY BROOKS DAY

SUITE, OP. 29

The late Harry Brooks Day left innumerable friends who will long continue to use some of the few organ compositions coming from his pen. The most pretentious work was this SUITE which has been reissued by the publishers. Of the four movements, the third and fourth are far the best.

MELODY, opening the suite, is a simple melody of classic severity; depending upon rich registration and good interpretation for its effectiveness.

MARCH, the second number, presents four pages of march style, effectively written for organ.

ROMANCE, the finest movement of the four, makes a superb prelude. It is wholesome, rich music, not of the flashy type, but rather of the kind whose message runs deep, and all the truer for its depth.

FINALE, is a fluent toccata that sounds big and difficult but is in reality quite easy to play; it sounds as though he was writing music because he liked it. A most effective contrast section, if we may call it such, is that built upon the materials of the third movement. And then the TOCCATA theme takes the field and the piece ends with everybody happy. These two movements make the whole SUITE abundantly worth having, and using in memory of a man who is worth keeping in memory.

Amid all the deadly dull historical organ recitals, who will give a touch of interest to the historical idea by presenting a carefully developed program showing the development of the school of organ composition in America? This SUITE furnishes two excellent movements for such a program, and the program ought to be quite an interesting venture for everybody. J. Fischer & Bro., 1930, \$1.50.



COLLECTIONS: Folks-Songs, compiled and edited by Florence Hudson Botsford, Volume 1, 200p. devoted to North and South America, Asia, and Africa, comprising over 100 songs. It is not the purpose of these review columns to present lectures in behalf of this or that theme, but here's a theme we would like to lecture about. These old folk-songs are a source of treasure. If they are too well known, they are useless for other purposes; an example is "Old Folks at Home." If they are not so well known they are highly useful as themes upon which to write, or themes to use in contrast. Some are

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--Mayers, Murray and Phillip, Architects

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very short; e.g. the 6-measure "Game Song" of the Plains Tribes of Indians. There is Thurlow Lieurance's "Her Blanket" from the Navajo Tribe. The collection is logically arranged; the Kentucky songs, for example, are all together in one group. There is also Fish University's version of the Negro song, "Hear the Lambs a-Crying." The first of the Hawaiian section is a song of four pages. Canada is represented with six selections. The Latin-America section has many beautiful bits, such as the 3-page "The Pearl" attributed to Jose Araya. And so on through the book. Walter Damrosch says this collection "seems to me to be the most important contribution in that field of music which has been published in our country. The collection represents an incredible amount of research guided by an unerring instinct and the finest musical perception. The wealth and beauty of the songs of many races are truly astounding." Published by Schirmer. Vol. 1, now ready, \$1.50. (All three volumes for \$4.)

OXFORD HISTORY OF MUSIC

Introductory Volume: This work was first published in the years from 1901 to 1905 and is now being brought out in new version, with an introductory volume, under discussion here, and the first volume, for later review, already published. Percy C. Buck is the editor of the revised versions.

The present volume contains nine chapters, on Greek Music, Hebrew Music, Notation, Significance of Music Instruments in Evolution of Music, Theoretical Writers up to 1400, Plainsong, Folksong, Social Aspects of Middle Ages Music, Bibliography; and the authors of these chapters include Torr, Oesterley, Warner, Schlesinger, Hughes, Frere, Strangways, Dent, and Calvo-coressi. The evident purpose of the authors and editor is to get behind the scenes and portray the true spirit back of the development of the art of music from the time when it was nothing but noise—to the time when it may again be nothing but noise.

We know of no history of music more likely to give pleasure and profit in its reading than this monumental work. 6 x 9. 239p. Cloth-bound. Illustrated. Oxford University Press, \$5.85.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory, pages of this issue. Obvious abbreviations:

*c.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.
o.m.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.*

ORGAN: Roland Diggle: Toccata Jubilant, 9p. md. Ditson, 75c. Theme in the pedal against manual pyrotechnics; looks unusually good.

Garth Edmundson: Concert Variations, 10p, Gray, \$1.

Carl F. Mueller: When Shadows Deepen, 4p. me. Gray, 75c.

Homer P. Whitford: In Hadrian Square, 5p. me. Gray, 75c.

ANTHEMS: Bach, ed. J. F. Williamson: "All Breathing Life," 4cu. 11p. d. The fugue-chorus from the motet, "Sing ye to the Lord." It makes excellent drill and a fine anthem for the services; by no means beyond the average well-trained chorus.

Donald S. Barrows: "Credo in E," 4c. 11p. d. Gray, 15c.

Roland Diggle: "Vesper Prayer," 4c. t. 6p. me. Schirmer, 15c.

Rollo and S. Marguerite Maitland: "Magnificat and Nunc Dimittis," unison, 6p. me. Gray, 15c.

J. Christopher Marks: "Lord let me Know Mine End," 4cu. 6p. e. Presser, 12c.

George Rathbone: "Rejoice in the Lord Always," ec. s-b. 8p. me. Novello.

G. Darlington Richards: the Invitatory Antiphons of the morning service and the Ferial Responses at morning and evening prayer, 6p. e. Gray, 15c. Of that fine degree of simplicity that adds elegance to a service.

Franklin Robinson: "Te Deum Laudamus," c. 12p. e. Gray, 15c. Employs the interesting experiment of using "many familiar hymn-tunes for the setting," and "the soprano part to be sung by the congregation is published separately." This looks inviting for those who have more than the one chorus at their disposal.

Frank L. Sealy: "Eternal Ruler of the Ceaseless Round," 4c. a. 11p. me. Gray, 15c.

Van Denman Thompson: "Show me Thy Way O Lord," 6cu. 4p. me. Gray, 10c.

Alfred E. Whitehead: "Jesu the Very Thought of Thee," 4cu. 6p. md. Gray, 15c.

ANTHEMS: MEN'S VOICES: W. R. Voris: "He Leads us On," 4qu. 5p. me. Schmidt, 12c. Employs the device of free rhythm, to a degree, for greater faithfulness to the text.

ANTHEMS: WOMEN'S VOICES: Cuthbert Harris: "They that Sow in Tears," 3c. 6p. e. Schmidt, 12c. Melodious and rhythmic.

Benjamin Whelpley: "How lovely is Thy Dwelling Place," 3c. 7p. e. Schmidt, 12c. Parts can be taken unaccompanied with increased effect.

CANTATAS: E. S. Hosmer: "The Ministering Christ," for junior choirs (soprano and contralto), 38p. me. Schmidt, 75c. Here is a composition worth adding to the library wherever junior choirs are used, for even if the cantata cannot be done in complete form it furnishes many independent movements which can be used as anthems for the juniors.

H. J. STEWART: "Missa Pro Defunctis," 43p. me. Fischer, \$1. An unusual combination of musical worth and fine churchly flavor, Latin text, of course. This is the mass dedicated, by special permission, to Pius XI; its composer is a Commander of the Order of the Holy Sepulchre, an honor bestowed on him recently. Orchestral parts rentable from the publishers.

BRAHMS: "Requiem," with English words adapted from the Scriptures by Bishop Wilson, and an organ arrangement by Charlton Palmer of Canterbury Cathedral, sometimes given in full on three staves, sometimes condensed to two. Oxford, \$1.25.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus. Doc.*

A number that I recommend highly is the INTRODUCTION AND PASSACAGLIA by A. P. Alderson, published by the Year Book Press of London. The work is splendidly written, after the style of the Rheinberger PASSACAGLIA, which sadly neglected piece deserves a revival. Mr. Alderson shows marked originality and the work is full of interesting and effective passages. It will make an excellent recital piece and we shall look forward with interest to other works from the same pen.

I would like to say a nice word for AT THE TEMPLE GATES by Gatty Sellars which is published by Keith Prowse & Co. of London. The best I can do is to say I have seen worse. It is just another rehash of the old temple stuff with the inevitable Kyrie Eleison, nice soft Vox Humana in the middle and full organ at the end. I doubt not that our theater audiences would love it.

Steps Leading to Successful Advertising

1. The first step: a man or woman studies an art, or a trade, or an industry, and acquires a working knowledge.
2. Then he secures a position or starts a factory.
3. By diligence, long hours, careful planning, he perfects his product to a point where he no longer feels himself a beginner but has confidence in the worth of the thing he is doing.
4. He begins to want people to pay attention to his work, know his product, appreciate its special merits, as he sees them. He knows it has special merits.
5. When Boston, Chicago, Los Angeles, New York or Philadelphia had only ten thousand inhabitants an organ builder or an organist among them was automatically known and people interested in his product automatically thought of him when they needed him. He was one among a few. When populations increased to millions, artists and artisans in all classes increased proportionately, and each worker became known to a rapidly narrowing circle; and that circle was in turn invaded by the fame of the few from beyond, whose merits were fostered by the increasingly efficient machinery of advertising. And the man who depended upon the free publicity of his friends and the merit of his own product above the advertised product was indeed an optimist.
6. Optimism doesn't pay bills. It takes good business management and efficiency to keep pace with the rest of the world. The next step followed automatically: the man who knew his business, was certain of the worth of his product; he knew others would recognize its worth if they saw it; and he advertised it.
7. If you buy a new automobile, do you want to be the owner of a product that must be apologized for and explained? Pride and joy do not come from owning an unknown product. The unadvertised Ford of a decade ago was a Tin Lizzie. How often do we hear that uncomplimentary appellation to the new and advertised Ford? True, it's a better product. A better product is always advertised.
8. And that's the final step in advertising. It's a better product.

THE AMERICAN ORGANIST

Organ Interest Inc., Publishers

467 CITY HALL STATION

NEW YORK, N. Y.

No worse is a piece called *IN THE CAMP OF THE ANCIENT BRITONS*, a Tone Picture by Albert W. Ketelbey, published by Bosworth & Co. of London. The piece begins with the Sacred Grove of the Druids, followed by, the Invocation before the Battle, the March of the Ancient Britons, the Advance of the Roman Legions, the Battle and defeat of the Britons and their Retreat. The piece concludes with the Invocation. My dear Watson, pass me the needle.

It is a relief to pass on to some new editions from the fine old firm of Weeks & Co. of Hanover Street, London. At the present time when so little new organ music is being published, this progressive firm is presenting to American organists a fine selection of works at prices that make them doubly attractive.

I would recommend to the average organist, as being especially suitable for service and church-recital use, the *IMPROMPTU IN A* by John Wishart. It is a melodious number with all sorts of opportunity for the display of solo stops. An excellent service prelude is the *MADRIGAL* of Purcell J. Mansfield, and his *CONCERT TOCCATA NO. B* makes a stunning postlude. This work is difficult and needs a good instrument, at the same time it is one of the best of modern pieces in this form. Three numbers that I have found very successful are the *ALLEGRETTO LEGGERO* by C. Edgar Ford, the *FESTIVAL TOCCATA* by Arthur Baynon, and a very charming *TWILIGHT REVERIE* by Clifford Roberts. These three pieces are not difficult and can be made most effective on a small organ; if you are looking for some really useful music get these three numbers.

To those who have asked me to recommend some pieces for service use I would suggest *CHORAL POSTLUDE* by E. J. Bellerby. The piece is a sort of improvisation on the tune sung in the Episcopal church to the words, "The day Thou gavest Lord is ended," and makes a nice closing to an evening service.

Two numbers by William Faulkes, *CANTABILE* and *SORTIE* are well worth playing, and a *CHANT IDYLLIQUE* and *CHORIC MARCH* by Ernest Halsey I like muchly. There are a number of other excellent numbers and if you are interested I suggest you write for a thematic list to the publishers: A. Weeks & Co., 14 Hanover Street, Regent Street, London.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF JUNE—

Better is it to write one superb song than two dozen ordinary ones. Dr. Latham True's "Morning Hymn," Cressey & Allen, Portland, Me., is a superlative example of fine music and fine text, and we doubt if his long association with T.A.O. in its early days has predisposed us in favor of this beautiful solo. California has inspired him to write many organ compositions recently, though we believe all are still in ms.

Of all the organ works of Mr. Harry Rowe Shelley we mention only one, because it is a charming recital piece and has been used so rarely. Perhaps that is due to the registration suggested. Instead of the composer's sug-

gestions, try it on 8' strings, Orchestral Oboe, and sharp enough Mixture to cut through and almost (but not entirely) destroy the 8' tonality. Keep it no louder than mp, play it fast, but clearly and crisply, with a legato now and then merely for contrast. It is Shelley's *Scherzo-Mosaic* (*Dragonflies* is the subtitle) published in 1909 by G. Schirmer.

Similarly selecting but one number from Mr. Charles Raymond Cronham's growing list of organ compositions we take his *Night in Spring*, Fischer. It was introduced to the organ world in the N.A.O. convention in Portland in 1928. Contrasting this lovely melody with the bizarre *Dragonflies* of Shelley would make an ideal combination for any recital program. Both numbers are of such technical excellence as to be worthy the attention of serious professionals; the Shelley is fairly difficult, the Cronham fairly easy.

Of the compositions of Mr. G. Waring Stebbins we select *Wedding Song*, Schirmer, 1907, 75c, as being the one most likely to meet all requirements. It has appealing melody, rich harmony of the understandable variety, and definite rhythmic pulse. In addition it gives many opportunities for beautiful tone colors, with occasional Chimes for accent.

Mr. W. J. Marsh has some especially effective anthems of fine appropriateness for the modern church service, but we find only one organ composition on hand: *Evening Hymn*, Schmidt, 1924, 40c. This is difficult because it is so very easy to play, but it has elements of genuine musical beauty in it for any player who delights in the beauty of modern organ tones. It shows fine restraint in its simplicity; the composer has not added notes just to make it look more important. Registration is the most important factor in its interpretation. You can read the notes at sight.

Mr. Sumner Salter has among other published organ compositions a *Souvenir, Summy*, 1922, 75c, built upon the initials of and dedicated to Mr. Albert Cotsworth of Chicago. This gives it program-note values for a recital, and in addition the opening measures are so treated as to call for an excellent use of the Chimes. It is of the allegro variety; in one section the Harp can be used with fine effect.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

JUNE BIRTHDAYS

1. Dr. Latham True, Portland, Me.
2. Edward Elgar, Broadheath, Eng.
6. Emil Sjogren, Stockholm, 1853.
6. John Stainer, London, 1840.
8. Schumann, 1810.
8. Harry Rowe Shelley, New Haven, Conn.
14. Charles Raymond Cronham, Jersey City, N. J.
15. Grieg, Bergen, Norway, 1843.
16. G. Waring Stebbins, Albion, N. Y.
17. Gounod, Paris, 1818.
18. Wm. Y. Webbe, Newark, N. J.
24. W. J. Marsh, Liverpool, Eng.
24. Sumner Salter, Burlington, Ia.
26. Camille Zeckwer, Philadelphia, Pa., 1875.
28. Oley Speaks, Canal Winchester, Ohio.

OTHER EVENTS

3. Julius Reubke died, 1858.
5. Weber died, 1826.
7. Eduardo Marzo died, 1929.
7. First Sunday after Trinity.
14. Flag Day, flag adopted, 1777.
21. Korsakoff died, 1908.
21. First day of Summer.

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The American Organist

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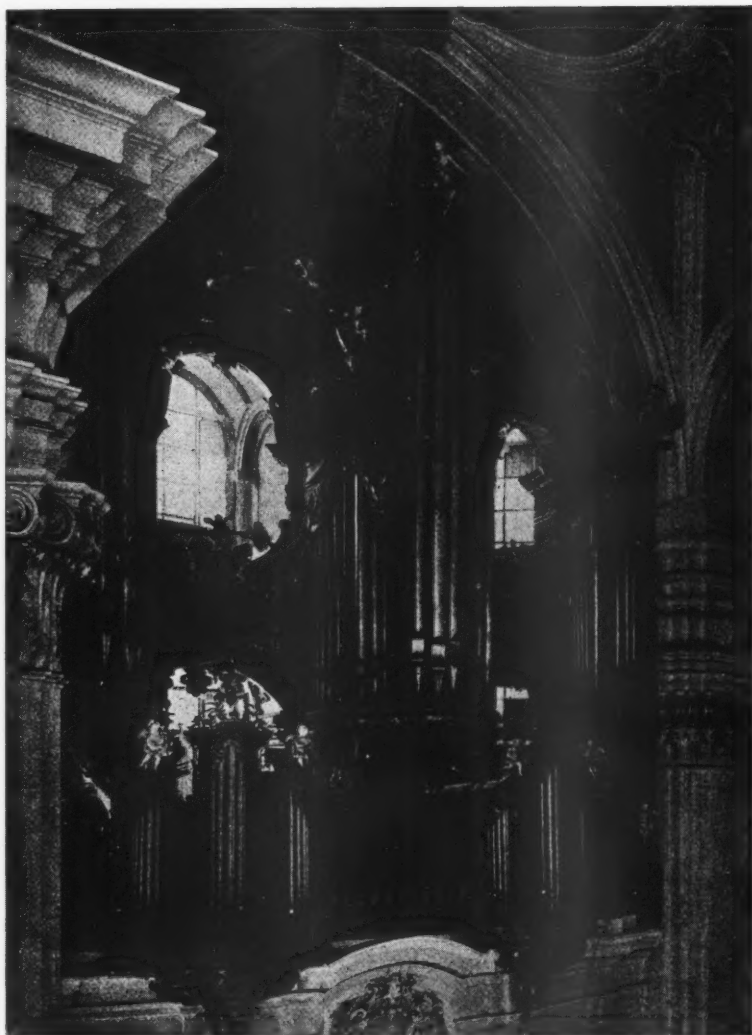
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WEINGARTEN: THE FAMOUS GALLERY ORGAN

The AMERICAN ORGANIST

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German Organs

The Weingarten Monastery Organ, one of the Most Famous Instruments of The old School when Elaborate Cases Received Adequate Attention

Second Article

By EMERSON RICHARDS

WEINGARTEN THE FAMOUS



LEAVING OTTOBEUREN we turned still farther southward to Weingarten to see the famous Gabler organ, which is contemporary with the one at Otto-beuren. This organ, and particularly the case, is featured in Dom Bedos great work *L'art du Facteur d'Orgues*. The drawing that appears in Dom Bedos is reproduced on the cover of

this issue, and while it shows the detail of this extraordinary case, it gives no idea of the organ as it appears in the church. The organ does not set on the floor as it appears in the etching, but in reality is placed in a rather high gallery over the west door. The problem was to build an organ and still not obstruct the windows in the west gallery. This church is also in the Baroque style of architecture and consequently depends on its many windows for the light necessary with such design. The organ is situated not only in the towers but smaller parts are also in the little wings that connect the towers. The original specifications are given herewith.

WEINGARTEN MONASTERY ORGAN

I. HAUPTMANUAL

Prestant 16' Facade	Sesquialtera 1½
Principal 8' Facade	(483 Pf.)
Rohrflöte 8'	Piffaro 8' (196)
Violoncello 8'	Cymbalum 1' (600)
Octave 4' Facade	Trompete 8'
Superoctava 2'	Carillon 2'
Hohlflöte 2'	

II. BRUST

Principal 8'	Querflöte 4'
Quintatön 8'	Piffaro 4'
Flute travers 8'	Cornet 2'
Violoncello 8'	Flageolet 2'
Flute douce 8'	Hautbois 8'
Rohrflöte 4'	Voix humaine 8'

III. SOLO-MANUAL

Principal 8'	Salicional 8'
Bourdon 16'	Octava 4'
Coppel 8'	Viola 4'
Hohlflöte 8'	Nassat 2'
Unda maris 8'	Mixtur 3' (1038)
Violoncello 8'	Cymbalum 2' (98)

IV. ECHO-POSITIV

Principal 8'	Hohlflöte 4'
Bourdon 16'	Superoctava 2'
Quintadena 8'	Nachthorn 2'
Viola di Gamba 8'	Cornet 1' (196)
Coppelflöte 8'	Mixtur 2' (476)
Octava 4'	Trompete 8'

A. HAUPT-PEDAL

Contra-Bass 32' (40)	Posaunbass 16' (20)
Octavbass 16' (20)	Bombarde (sic) 16'
Front	(20) (wohl 32')
Subbass 32' (20)	Mixtur 8' (100)
Violon-Bass 16' (40)	Carillon 4'

B. BRUST-PEDAL

Superoctave 8'	Hohlflöte 4'
Violoncello 8'	Trompete 8'
Quintatön 16'	Fagott (sic.) 8'
Cornet 4' (100)	Rossignol
Sesquialtera 3' (56)	
Nebenzuge, Koppel: Kron-Positiv	



WEINGARTEN: THE NAVE

Brustpedal-Copulierung

10 Extrazuge (Blank stop knobs)

Note the immense amount of upper work in the design. The First Manual has but three 8' stops, while one mixture contains 483 and another mixture 600 pipes. On Manual II we have five unison stops. On the Solo manual there are six unisons, but two of them are strings, and we have the prize Mixture of all time, containing 1038 pipes. The Echo has but four unison stops and two mixtures, with a total of 672 pipes, while there are again two mixtures on the Pedal. Also note that each manual has exactly the same number of stops and that there is a double pedal.

The specifications quoted are as they appear in Dom Bedos and also in the traveling notes of Johann Andreas Silbermann, although there is another specification in which some of the stops do not appear and there is also a difference in the pitch of others. The Pedal is somewhat different, having a 32' reed in the second specification, and is not divided.

The organ has undergone several repairs, none of which have been particularly successful, first in 1811, and again by Braun in 1826. Weigel in 1861 added new bellows, some high-pressure stops, and Barker levers to the first and second manuals. At the present time most of the mixture chests are out of use, due to defects in the action, and the church authorities are now considering a rebuild of the instrument. Because the mixture work is cut off the organ now sounds very soft and has none of the former grandeur of effect. A new two-manual thirty-stop organ built by Spaeth, a prominent south German organ builder with works at Ennetach-Mengen, is situated in the choir and is used for most of the routine church service.

In addition to the Cover Plate, which shows the Dom Bedos drawing of the magnificent case (published in 1756) we have another view, a photograph of the case taken obliquely. There are also photos of the elaborate nave and of the new Spaeth Organ in the old case in the choir.



WEINGARTEN: THE SPAETH CHOIR ORGAN

The case is quite unique, as the illustrations show; all the wood-work is painted in imitation of marble, while the carving is elaborately gilded. The console is an extremely handsome piece of furniture, boasting a wealth of carving and inlay, while the keys and stop-handles are of solid ivory. This appears to be the first detached four-manual console ever built.

Josef Gabler, the builder, was born in 1700 and was apprenticed to Johann Ziegenhorn of Mainz. Upon his master's death he became an organ builder in his own right by promptly marrying the widow of his former master and thereby acquiring the business. He built a number of large organs, but the Weingarten instrument is by far the most famous, and many legends concerning both the organ and the builder have grown up around this instrument, as our own experience indicated.

We arrived in Weingarten in the late afternoon, intent on seeing and hearing the organ and then hurrying across Bavaria to Oberammergau to see the Passion Play the following day. As we entered

the streets leading towards the Abbey Church we found a typical German holiday crowd tramping in the same direction, all of the men in rather ancient-looking top-hats and frock coats with medals and decorations pinned across their breasts in great profusion, the ladies very evidently dressed in their very best, and the youngsters looking thoroughly uncomfortable in their Sunday suits. We were not long in discovering the cause.

The church is situated on an abrupt hill and is reached by a monumental flight of stone steps, probably twice as high as those we are familiar with in front of the Capitol at Washington. At the bottom of the stairs had been erected a stage, and in the square beyond, formed by the junction of several streets, a temporary covered grand-stand had been constructed. Upon inquiry we found to our surprise that the church authorities were about to present a play dealing with the organ and its builder.

It appears this play is given every five years and is entitled "Vox Humana," or the "Secret of the

Human Voice in the Cathedral Organ in Weingarten." The idea is not unlike that of the Passion Play, performances being given weekly during July, August, and September. The story of the play is rather reminiscent of Faust.

The tragedy, as it appears in the argument attached to the libretto, is as follows:

"When the organ was nearly finished Gabler was looking forward happily and thankfully towards its completion, but the people began to complain of the work of the master in that the organ contained nothing that resembled a human voice. From thence Gabler found no rest. Day and night resounded in his ears, 'Vox Humana, Vox Humana.' Then the devil appears to him with the promise that he could provide the requisite voice and Gabler sold his soul in exchange for the Vox Humana.

"Soon through the beautiful harmony of the organ could be heard the sinful voice of the Vox Humana giving forth the siren call that the master had bestowed."

The great organ, which before had moved both the monks and the people to the deepest devotion, now inspired the people to sinful ways and a desire for worldly pleasures. There was only one person in all the town upon whom the voice had no effect—the virgin daughter of Gabler. The devil bent all his energies to bring her under its spell, but not only did she remain steadfast, but determined to sacrifice herself in order to release her father and the people from the spell of the fateful voice.

Gabler, appalled at the misery he was causing, denounced his relations with the devil and was condemned to death, but the daughter's sacrifice saved both the people and her father. Before, however, the devil could take his prize, the Black Death appeared and cheated him of his victim. Foiled, he departs. Then the Abbott, in solemn procession, descends the stairs to find Gabler lying prostrate over the body of his daughter. "The organ, untouched by human hands, gives forth a plaintive melody for forgiveness. The Abbott, moved by the organ's voice, pronounces Gabler's pardon, and the great organ builder departs for unknown lands, never to be heard of more."

But while his ultimate fate remains unknown, his memory remains green in the hearts of the people of Weingarten, and by means of the play they keep his name alive to posterity. The text of the play is by Karl Weinberger, the poet.

Reluctantly we turned our car in the direction of the Bavarian Alps, all red and purple in the setting sun, and as we sped through quaint villages, deep forests, and forbidding mountain valleys, we marvelled at this aspect of German psychology.

Simple and naive, these southern Bavarians appear in this dramatic bit of sentimentality; although we could get some musicians to agree with them that the Vox Humana is, in real truth, the invention of the devil. But where, oh where, could we ever find an American organ builder worthy to become the hero in a tragedy?

(To be Continued)

Dr. John Hyatt Brewer

Another Half-Century Record with one church has now Been Completed
and Fittingly Celebrated in Brooklyn, N. Y.



R. JOHN HYATT BREWER needs no introduction to our readers. In quoting the remarks by Dr. Cleland Boyd McAfee, pastor of his church for eight years, moderator of the Presbytery last year, we take an authoritative method of paying tribute to Dr. Brewer. Dr. McAfee says:

"It would be impossible to measure the service to a single Church of a musical leader who has occupied its organ bench and its choir leadership for a full fifty years. Dr. Brewer has held this position in the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y.

"Dr. Brewer has conceived his task largely. He has been the friend and intimate associate of the

five pastors consecutively and has reenforced them at every point as the spiritual leaders of the church. The music of the services has been related as intimately as Dr. Brewer could accomplish it to the total purpose of the worship. There could have been no better music if it had been conceived as a Sunday concert, but none of the worshippers has had to complain of this attitude. To have maintained a high level of music and yet to maintain its close connection with the other elements of the service has been a real achievement. Dr. Brewer has held his sense of dignity without failure in his choice and rendition of the music of the sanctuary. He has had a rich variety of choir formations—chorus, motet, quartet—but the music has not been compromised for the sake of ease or mere simplicity. The result is a congregation well trained in musical appreciation and well informed



JOHN HYATT BREWER, Mus. Doc.

about the classics and the best in modern music. Nothing could exaggerate the value of such long-continued musical leadership.

"Dr. Brewer's service to the Church has covered a much wider field than the one parish. He has trained a large number of organists and choir singers in his teaching and his choirs during these fifty years. It is safe to say that none of them has learned any meretricious tricks of religious music from their master. He either does not know them or else he refuses to use them. Through these pupils he has helped to lift and to maintain the level of other churches beside his own. As warden of the American Guild of Organists in due course he has steadily stood for the best traditions of organ music in America. An eminent musician of Oxford University once spoke warmly to the writer of Dr. Brewer's organ compositions.

"The vocal compositions of Dr. Brewer are a notable contribution to church music across the whole land and in any land where English words are used. The writer of these lines has heard his music used in England, France, Egypt, India, China and Japan, and it certainly has its place in

many other lands. The field covered by these compositions is the entire worship service of the church, from brief responses to full cantatas, with anthems ranging from meditation to exultation. There are solos, duets, trios, quartets, choruses of various grades and suited to choirs of wide range of ability. And yet there is never a sacrifice of dignity; there is no musical claptrap; there are no tomtoms beaten in the name of melody. Whenever Dr. Brewer's music is sung, the level of worship is maintained.

"At the same time, Dr. Brewer has put a real musical scholarship at the service of the church. New York University merely recognized a fact when it admitted him to the degree of Doctor of Music. He parades no high-brow musicianship, putting himself thus out of the reach of real choirs. But he never humiliates singers who follow him by asking them to do silly things in the name of religion. When the reckoning comes of those who have helped in a difficult day to uphold the honor of music in worship during the past fifty years, Dr. Brewer will have to be included."

For some of the details of Dr. Brewer's career we turn to the pen of Mr. John William Black:

"Born in Brooklyn of Scotch-English parentage, January 18th, 1856, Dr. Brewer is an all-American product in musical education. His early experience proved the truth of all that has been said about the advantages available in this country to rightly directed ambition. Beginning his career at a time when music study abroad was considered necessary to the complete equipment of the professional musician, he was content to pursue his studies in America, and found that success was more dependent upon hard work than upon environment charged with sentimental association.

"His musical life started at the age of eight as a boy soprano in the choir of St. John's P. E. Church; the organist was Frank Gilder, brother of Richard Watson Gilder, the poet. Two years later he went as a soloist to Zion Church, Manhattan, where the organist was Dr. H. S. Cutler, who had a great deal to do with establishing vested choirs in city churches. The boy next sang at Trinity Chapel, and then returned to St. John's, where he stayed until his voice changed.

"Meanwhile the young musician had been studying piano and organ and, from 1870 to 1877, was a clerk in the Slade music store, where he had a training that he found invaluable in later years. One year after giving up singing, in 1872, he got his first position as an organist, at City Park Presbyterian. In 1873 he went to the Church of the Messiah, and in 1877 to the Clinton Avenue Congregational, continuing there until four years later he took charge of the music at the Lafayette Avenue Church. During this formative period he was under the teaching guidance of Rafael Navarro, Dudley Buck, W. A. M. Diller, V. W. Caulfield, and S. B. Whitely. Reverting to those days Dr. Brewer emphasizes his faith in the value of diligent study with the best teachers as the great essential to progress.

"While maintaining his choir in the front rank of church organizations, conducting other groups, teaching and composing, Dr. Brewer has been broadly identified with activities related to developing a musical public spirit. He has been a leader in this respect, apart from his choir work, and his influence has been felt in promoting an appreciation of the best in music. When the music department of the Brooklyn Institute of Arts and Sciences was organized in 1891 Dr. Brewer became a charter member and was chosen secretary, a position he still holds. In this capacity he has been a factor in negotiations for the appearance of the most distinguished artists and musical organizations that have been heard in Brooklyn under Institute auspices.

"In 1896 Dr. Brewer was one of the founders of the American Guild of Organists. He was elected a Fellow in 1902 and was warden from 1905 to

1908. From 1899 to 1906 he was a professor of music at Adelphi College, and in 1916 received the degree of Doctor of Music from New York University. Many local musical clubs and societies have come under Dr. Brewer's sympathetic guidance. From 1882 to 1892 he conducted the Brooklyn Hill, Orpheus, Damrosch and Boylston Glee Clubs. He directed the Cecilia Ladies' Vocal Society from 1893 to 1900 and the Hoadley Amateur Orchestra 1895-8 and Flatbush Glee Club 1904-12.

"It was with the Apollo Club, however, that Dr. Brewer did his outstanding work, apart from choir duties. Becoming a charter member of the Club when it was organized in 1877, he was chosen accompanist, with Dudley Buck as conductor. It won recognition as Brooklyn's representative group of men's voices. When Mr. Buck retired after twenty-five years, in 1903, Dr. Brewer succeeded him and faced some handicaps in preparing to carry the organization forward on its career of musical accomplishment.

"In view of Mr. Buck's popularity there were misgivings as to the probable success of any conductor who would take his place. Some of his best known compositions for men's voices were written for and had their first performance by the Club, his standing as a composer had given it prestige and it was intimated that the organization could hardly survive the want of his personal influence. Then, just as the new conductor was getting ready for the season's work in the Fall of 1903, the old Academy of Music, where the Club held its concerts, was destroyed by fire. Association Hall was engaged, but here the chorus had to be reduced to meet the limitations of the stage. Furthermore, it was necessary to forego the satisfaction of giving the concerts amid the customary pleasant surroundings.

"A leader with less tenacity of purpose might have found the situation discouraging. But he took hold with characteristic, vital enthusiasm which has always carried things forward, and what he accomplished in maintaining the Club spirit and prestige throughout the five years until the new Academy of Music was ready in 1908 was a real triumph of optimistic devotion to musical interests. Any mention he makes of those days is always accompanied by cordial commendation for the faithful support under trying circumstances given by the Apollo members, noted for loyalty and good-fellowship. This cooperation was fortunate in bringing the Club through a crucial period of its career. It made steady gains, acquired its fine Club House on Greene Avenue, and when Dr. Brewer retired in 1928 it was in better condition than ever, with a subscribing membership more than double what it was when he took over the musical direction.

"The resignation as conductor, after 25 years, was wholly voluntary, there being no question of

the leader's continued efficiency. He preferred that the parting should take place while there was yet no sign of a reason for it. At a farewell dinner to him given by the Club generous acknowledgment was made of what he had accomplished, and the sentiment was aptly summarized by the Dr. Cadman who, in a happy speech, compared Dr. Brewer with the good colonel who left his regiment 1,000 strong.

"While Dr. Brewer's personal touch with musical affairs has been almost exclusively confined to Brooklyn, his influence has ranged abroad through his compositions. Written in various forms and numbering more than 150, his published works include sacred and secular solos, duets, quartets, anthems, glees, choruses, pieces for piano, organ, strings and combinations of these instruments. He has composed also a suite for orchestra and a string quartet, still in manuscript. He has shown pronounced aptitude for the treatment of vocal subjects in cantata form. Six of these were written for the Cecilia Ladies' Vocal Society.

"The cantatas and other compositions have been performed throughout the country and gained for the composer recognized standing among American musicians. 'The Holy Night' (a Christmas cantata) has had exceptional popularity. Choruses for men's voices and orchestra, composed for the Apollo Club, have found acceptance for standard excellence. A setting of the hymn 'Jesus, the Very Thought of Thee,' written as a duet in 1892, had the remarkable experience of being published in seven different vocal arrangements to meet the popular demand.

"As long ago as 1885 Dr. Brewer was a prize-winner in a competition conducted by Mason & Hamlin for a composition, 'Lady of the Lake,' for piano, organ and cello. In the late 90's he was winner of a prize offered by A. A. Low for the setting of 'Up With Brooklyn,' the words of which had been written to promote local civic spirit. In 1905 he was awarded the annual prize of the Chicago Madrigal Club for a setting of Bayard Taylor's 'Bedouin Love Song,' and later received similar recognition from the Shubert Glee Club for a musical interpretation of Arthur Guitermann's 'Lord of the Dunderberg.'

"On June 27th, 1898, Dr. Brewer was married to Miss Emma A. Thayer, who died in 1919. Two years later, on July 9th, 1921, occurred his marriage to Miss Cornelia Kouwenhoven, of the well-known Flatbush family of that name."

Dr. Brewer became organist of Lafayette Avenue Presbyterian on May 1st, 1881. April 16th, 1931, the church gave a dinner in his honor to fittingly celebrate his half a century of devotion, and made the request that the music of both services for the festival occasion should be exclusively of his composition. Accordingly the services presented herewith were given.

Morning Service

April Song

"O Jesus we Adore Thee"

"O Lamb of God"

"Lead us O Father" (duet, contralto-bass)

"O God the Rock of Ages" (composed for the 50th anniversary of the church in 1907)

Triumphal March

Evening Service

Springtime Sketch

Echo Bells

"O Master let me Walk with Thee"

"More Love to Thee O Christ"

"Jesus the Very Thought of Thee" (duet, soprano-tenor)

"From the Recesses of a Lowly Spirit"

Reverie

A notable series of Praise Services, continuing for thirty years, was instituted by Dr. Brewer in 1883, the series including many of the best known cantatas and oratorios of the day. Another special series, continuing for twelve years, began in 1917, with the assistance of orchestral instruments; many of these programs were devoted to the work of individual composers. Again we quote from Mr. Black:

"Many incidents have indicated the long-existing close attachment between congregation and musical director. Dr. Brewer's twentieth and twenty-fifth anniversaries were observed and loving cups presented to symbolize appreciation of his service. The thirty-fifth anniversary was made notable as a tribute to the significance of his work. At the evening service in the church Dr. Gregg delivered the sermon, speaking with impressive eloquence of the many aspects of Dr. Brewer's association with the church.

"On the following evening Dr. and Mrs. Brewer were guests of honor at a dinner given by the church at Apollo Hall, this being the first important event in the then new building of the Apollo Club. In the church paper published at that time it was said: 'He has improved with his years and never were his services more acceptable than now. With his "natural force unabated" it is hoped he may be spared to round out a half century in his chosen field of Christian service'—a hope that has been realized."

Dr. Brewer's list of published compositions is much greater than the average organist realizes, but for the sake of completeness the list deserves inclusion here.

Ten organ compositions: An April Song, Autumn Sketch, Canzonetta, Indian Summer Sketch, Lady of the Lake (piano, organ, cello), Springtime Sketch, Echo Bells, Reverie (organ, harp, violin), Romanza, Triumphal March.

Three organ transcriptions: Hoffman's Impromptu, Saint-Saens' Romance sans Paroles, Low's Romanza.

Thirty-one anthems: Bonum Est, Angels From the Realms, Of the Father's Love, The Glad Tidings, Hark the Herald Angels, The Nativity, From the Recesses of a Lowly Spirit, O Jesus we Adore Thee, O God the Rock of Ages, Now God Be With Us, When the Weary Seeking Rest, Our Day of Praise is Done, Crossing the Bar, O Lamb of God, O Thou That Hearest Prayer, Blessed is the Nation, More Love to Thee, O Jesus Thou Art Standing, Rest in Thee, Star of Bethlehem, Thou Wilt Keep Him in Perfect Peace, O Let Him Whose Sorrow, Jesus the Very Thought of Thee, O Master Let Me Walk With Thee, The Day is Past and Over, O Lord Our Governor, Beloved Let Us Love One Another, God's Garden, God's Gifts, O Lord Our Lord, I Will Lift Up Mine Eyes.

Twenty-one church songs: Suffer Little Children, Supplication, The Vision Glorious, Watch and Pray, Abide With Me, Angels' Christmas Song, Angels' Easter Song, Child of Bethlehem, Forgiven, The Glad Tidings, God Leads Me, O Holy Savior, How Can I Keep From Singing, I Heard the Voice of Jesus Say, Jesus the Very Thought of Thee, The Land Immortal, God's Gifts, God's Garden, Our Humble Prayer Ascends, To You the Blessedness He Bears, The Virgin's Slumber Song.

Three anthems, men's voices: Ballad of the Trees and the Master, A Mighty Fortress, Crossing the Bar.

Four duetts: Jesus the Very Thought of Thee (also arr. for trio of women's voices), O Love Divine, The Lord is Our Leader, Lead Us O Father.

Two choruses, mixed voices: The Waterlily, Dreamland; and four cantatas for women: Hesperus, The Herald of Spring, The Dawning of the Day, Twilight Pictures.

Nine choruses, men's voices: Oft in the Stilly Night, Sing Music Was Given, Cavalry Song, The Autumn Song, The Katydid, The Birth o' Love, Woodland Morning, How Sweet the Answer Echo Makes, Ocean's Garden.

Eight choruses, women's voices: Treachery, Sweet (The Swallow's Song), The Sea and the Moon, Song of the Summer Winds, How Sweet the Answer Echo Makes, Eileen's Spinning Song, The Angelus, A Fairy Revel.

Particularly successful are Dr. Brewer's compositions for men's voices. That may be due to his long association with the Apollo Club. Choirmasters having a body of men's voices under their command will do well to acquaint themselves with everything Dr. Brewer has written for them.

A few comments on the changes that have taken place during the period under discussion may be of interest. Dr. Brewer says:

"The gain in appreciation of good music has been very great. Interest in music with the great majority of people is far less superficial. It has entered more deeply into their lives as an exalting

experience that appeals to the finest sensibilities. Its universal aspect is more keenly felt than ever.

"In the matter of church music there has not been so much a change of style as an individual expression of well-understood principles. Old hymns are still as popular as ever and anthems sung fifty years ago are as suitable as they were then for church services. In the early days of my choir work directors depended largely on the music of British composers, anthems by Novello, Barnby, Goss, Stainer and others meeting the requirements of most choirs. The development during the last half-century of a church music of our own is one of the distinctive aspects of our national expansion in appreciation of the great function of music.

"It is just about fifty years ago that this development began to show itself as a characteristic expression of American outlook. The self-reliant spirit of native composers was greatly stimulated by Dudley Buck and others. His church music was widely used and gave impetus to the ideas of later composers who have made a highly creditable showing of their ability to meet the demand for good church music."

We are also able to quote Dr. Brewer's own words in reference to interesting details of two of his compositions, selecting first "The Bedouin Song":

"I overheard a friend say that Bayard Taylor, poet and diplomat, explained the following couplet, 'Till the sun grows cold,

And the stars are old,'

was a form of an Arabic oath: that a man in court swore that his words were true 'Till the sun,' etc.

"In June, 1905, D. A. Clippinger, conductor of the Chicago Madrigal Club, wrote, telling me that a prize of one hundred dollars was offered for a setting of 'The Bedouin Song.'

"I at once wrote out the oath part and later, down in Maine, finished the composition and sent the ms. to Mr. Clippinger. He wrote me in October that my composition had been awarded the prize (thirty-two compositions competing) and that the judges decided it was the most dramatic on account of the treatment of that particular couplet."

Quite different in origin was Dr. Brewer's inspiration for a particularly successful melody in his setting of a poem by Tennyson:

"One night in June, 1902, I was trying to sleep, when a melody came to me. I mentally fastened it, and later played it on the piano. A few days afterwards I was attracted by a poem, 'Break, Break, Break,' by Tennyson, and commenced to compose a setting for men's voices.

"When I came to the line, 'O for the touch of a vanished hand,' my little melody was waiting for me and sang itself, and thereafter in the finale. Dudley Buck said to me: 'You have written it very

differently from the way I would have done, but you have expressed the words.'"

Of Dr. Brewer's stalwart championship of the Guild in its early days of struggle there is not room to treat here, but that forms an interesting story that deserves to be recorded before the interesting events of those days are lost from memory. Here is a man with the courage of his convictions, a man who has given invaluable hours to Guild service, and a man who, however vehemently he may contend for what he believes is right, will contend equally vehemently for the opposite side once

he has been convinced that that side is the right—and it's by no means impossible to convince him either. He has strong convictions, and he champions them strongly; but those whom he has opposed or who oppose him, can never say that he has closed his mind to the truth or that he is unreasonably obstinate in holding to his viewpoints. When the Guild needed strength and courage in its youth, it found strength and courage in abundance in Dr. John Hyatt Brewer. May he live to celebrate his seventy-fifth anniversary in Lafayette Avenue Presbyterian.

Charles Galloway

A few Tributes to a Great Musician and a Brief Review of a Notable Career Achieved and Ended Dramatically in his Native City

By ERNEST R. KROEGER, *Mus. Doc.*



ON MONDAY afternoon, March 9th, Charles Galloway, the gifted St. Louis organist, died of heart failure after he had conducted a rehearsal of the Washington University Glee Club in preparation for the concert to be given the following day. His death was a shock to the entire community, for he was loved by all who knew him.

The funeral service took place at St. Peter's Episcopal Church, where he had been organist for thirty-five years. The church was crowded to such an extent that many people were unable to enter the building. The casket was placed in the chancel during the service—an honor usually accorded only bishops and priests. Rev. Ze Barney Phillips, former rector of St. Peter's and at present Chaplain of the Senate, made the address, which was of so touching a nature as to bring tears to the eyes of many. Dr. Phillips happened to be in St. Louis, conducting Lenten Services at the Cathedral, when his dear friend passed away. Rev. Edwards Travers, present rector of St. Peter's Church, also made a brief address, in which he paid tribute to the fine character and noble nature of his former organist. The music was furnished by a small special string orchestra, conducted by Max Steindel, principal cellist of the St. Louis Orchestra. The remains were laid to rest in Bellefontaine Cemetery. Mr. Galloway leaves a widow, a daughter and two sons.

Charles Galloway was born at St. Louis, December 21st, 1871. His early scholastic and musical studies were in his native city, and he became organist of the Goode Avenue Methodist Church

at the age of nine. Later he went to Paris where for a period of four years he was a pupil of Alexandre Guilmant. For a part of that time, he resided in Guilmant's home. The master testified his affection and esteem for his pupil by dedicating to him his Seventh Organ Sonata.

In 1904 he was appointed official organist of the Louisiana Purchase Exposition. He was wonderfully well adapted for the task, giving frequent recitals, and playing for many of the Conventions which met in Festival Hall. The organ, now in Wanamaker's, Philadelphia, and greatly enlarged, was then the largest organ in the world, containing one hundred forty-six stops.

Mr. Galloway has dedicated many organs in various parts of the United States. His work as organist of Graham Chapel, Washington University, St. Louis, has done much toward cultivating a taste for the best organ music among the inhabitants of that city. He was also for a long time organist and director of music for the Scottish Rite Cathedral. His pupils were many, and a number of them have distinguished themselves as organists throughout the land. He also was conductor of the Morning Choral Club (women's chorus) and the Apollo Club (men's chorus). The concerts of these organizations have been among the most important musical events of the city every season.

Personally, Charles Galloway was sweet, simple and sincere. The charm of his personality affected everyone with whom he came into contact. Sympathy and kindness radiated from him. He was especially beloved by young people—his pupils, the youthful members of his choirs and choruses, the Sunday School children. They felt that in him they had a warm-hearted friend to whom they could

go at any time for advice, counsel or help in any way. He constantly aided young organists in getting them well established in their positions by going with them to their churches, drilling their choirs, and advising them in the registration of their organ numbers. No matter how bad the weather, he was an ever present help in time of need to struggling young organists.

His work at St. Peter's was characterized by a lofty ideality. Never did he let down from the exalted standard he set for himself. The choir was always perfectly rehearsed. The organ selections were always most appropriate and rendered in a most devout and sympathetic manner.

As an organist, his playing was characterized by minute attention to detail, which had been the result of his studies under Guilman. Every composition on his programs was given the most subtle criticism, and when it was rendered, it was flawless. At the same time, he had rare discrimination in registration and a fine feeling for balance and proportion. He abhorred triviality and vulgarity. His choice of organ selections was always of the best. He was especially happy in his Bach playing, wherein, fluency and ease were combined with solidity and strength. In fact he excelled in the classic styles — Mendelssohn, Franck, Widor, Rheinberger being composers upon whom he drew liberally in his recitals.

It can truthfully be stated that no organist in the history of organ playing in St. Louis has made such a mark on the improvement of public taste as Charles Galloway. His passing leaves a void difficult to fill. His memory will long be cherished by loyal Saint Louisans who realize that in him the spiritual and artistic sides of their civic life were distinctly elevated.

By WALTER WISMAR

The sudden unexpected passing of Charles Galloway was a painful shock. He has led an active and extremely busy life; he was a tireless worker. He has always taken the great and beautiful art of music seriously, very seriously, the name of Charles Galloway has been intimately linked with the best in music ever since he began his artistic career.

Mr. Galloway excelled as organist, instructor and choirmaster. His reputation as a musician began with and rests upon his organ playing. When I came to St. Louis some thirty years ago he was the most prominent organist in the city and when death took him at the age of 59 he was still the most important figure among the many local organists and of the state.

I like to think of him firstly as a church organist. His playing gave the proper dignity and impressiveness to any and every service. To me it seemed that he always regarded the organ as the king of

instruments, and under his hands all the regal qualities of his chosen instrument were brought out, whether he played in concert or in service, accompanied the choir or led the congregation in hymn-singing.

He was a great admirer of fine, sturdy, devotional congregational singing. In *The Etude* of August 1925 he wrote, among many other things concerning music in our churches: "We must admit that the congregational singing in the majority of our churches is anything but thrilling. Go with me to a German church and hear Luther's noble hymn 'Ein Feste Burg.' Every man, woman and child sings with an enthusiasm that is unbounded. Now why is this? In the first place, the range of the hymn is such that everybody can join in. It is neither too high nor too low. Then again, there is something inspiring and heroic about 'Ein Feste Burg' and many other hymns and chorals used by these people."

At the end of the article he states: "I deplore the indifferent way a majority of the people enter into the singing of the hymns, and as a remedy for the better congregational singing would suggest the compilation of a hymn-book containing, first of all, fewer hymns, and only those that have been written by religious leaders like Martin Luther, or devout Christian musicians, one of whom, John Sebastian Bach, stands pre-eminently at the top."

As a concert organist he played recitals regularly year in and year out, at St. Peter's Episcopal Church, at Graham Memorial, and in many other churches and cities.

For four years he enjoyed the tutelage of one of the great masters of the organ, Alexandre Guilman, who dedicated to him his *Seventh Sonata*; Vienne and Bonnet also dedicated compositions to him.

As a teacher Mr. Galloway was exacting and painstaking. It was he who first made me realize the grandeur, the sublimity, and the architectural beauties of Bach's immortal compositions. When later he heard good report of the work and progress of his former pupil he was sure to take cognizance of it in some way or other and encourage any worth-while efforts. To me the erstwhile teacher became a loyal and sympathetic friend.

Two incidents come to mind which showed me how enthusiastic Mr. Galloway could be about the artistic performance of brother organists. Some years ago we sat together in the Fourth Presbyterian Church in Chicago, when we both heard Mr. Lynnwood Farnam for the first time, playing for the N.A.O. Convention. He was thrilled by Mr. Farnam's impeccable performance, and lost no time after the concert to extend to him his compliments in person.

Again when Mr. Ernest White played the *B-minor Suite* by Ernest R. Douglas for the N.A.O. Convention at St. Louis several years ago, Mr.



CHARLES GALLOWAY

McAll appointed Mr. Galloway and the writer as a special committee to send a congratulatory letter to the composer in California, the number was so well received that Mr. White had to repeat it. Mr. Galloway was so thrilled at the fine playing of Mr. White that he found it difficult to collect his thoughts and at the first opportunity warmly complimented the young man on his excellent interpretation.

In 1905 Mr. Galloway was married to Miss Garfelda Miller, also a musician and a singer, who has been a very able and sympathetic helpmeet to the artist. They have three children, Dorothy, Charles and Edward.

Requiescat in pace!

ADDENDA

The Globe-Democrat pays the following tribute to Mr. Galloway in an editorial comment:

"A half a century ago a youth of nine sat at the organ of a neighborhood church in St. Louis, playing the accompaniment for a church choir. Mon-

day evening that youth passed from earth after an outstanding career of musical accomplishment. Charles Galloway, eminent musician, useful citizen and fine gentleman, was no more. But the wide influence of his fifty years of study and leadership will never die. That which he has impressed upon the musical appreciation of the community will serve as a memorial of lasting worth . . .

"The taking of this man who was in the prime of his cultural worth to St. Louis is felt deeply by his many admirers. He can ill be spared. But his influence remains."

The St. Louis Times also pays tribute, from which we quote the following paragraphs:

"The sudden passing of Charles Galloway, eminent musician and master of the organ, ends a long career of devotion to art. Mr. Galloway was known throughout the United States. Practically every great organ in the country had known the touch of his skill and scores of vast auditoriums in every part of the land have been filled with tonal beauty at his command . . .

"While his numerous important activities occupied many hours of most days, Mr. Galloway found time for social relaxation in musical evenings at his well-known south-side home, where he and his charming family frequently entertained groups of fortunate guests. Aside from being a student and virtuoso in music, Mr. Galloway was a successful organizer, a sound business man and an earnest contributor, over many years, to the upbuilding of his community."

Dr. Percy B. Eversden tells of the dramatic ending of the famous career:

"The circumstances surrounding his passing were dramatic. On the late afternoon of March 9th, Mr. Galloway was conducting a rehearsal in the University Field House of the combined glee clubs of the University, together with the chapel choir assisted by the St. Louis Symphony Orchestra, in Fletcher's 'A Song of Victory' when before leaving the rostrum he was suddenly stricken with an attack of heart disease to which he shortly succumbed. His own 'song of victory' had been sung, and he quietly slipped away to receive the plaudits of those who had preceded him to the realms beyond."

"A giant physically he towered above the average organist and was lovingly greeted as 'facile princeps' by his colleagues and the music-lovers of St. Louis."

"The late Alexandre Guilment, who once referred to Mr. Galloway as his 'favorite American pupil,' was apt to commend a particularly meritorious piece of work with the words, 'That was a good exercise'; and there can be no doubt but that this great master was one of the first to greet his beloved pupil on the everlasting shores with that same expression of approval on the termination of his earthly work."

"One who knew him will thus conclude a eulogy which appeared in the Missouri Teachers Journal of current issue:

"'With a humility born and nurtured by greatness; with a mastery achieved by constant and laborious effort; with a passion for the pure and noblest ever dominant above the sham and superficial; with a devotion to his art that verily sapped the vitalities of his being; he gave freely of his talents and attainments in the best and richest way, not alone in his home city, where he will be most greatly missed, but wherever his name is known.'"

Lynnwood Farnam

Continuing the Youthful Period, with Particular Emphasis on the Early Manifestations of a Diligent Search after Euphony and Rhythm

Fifth Article

By T. SCOTT BUHRMAN



THE EXIGENCIES of magazine routine sometimes work hardship on the dictates of idealism. The complete discussion of the childhood and youth of Mr. Lynnwood Farnam, which we had hoped to cover in but one issue, has had to be divided into several articles of lesser length. Perhaps it is just as well. A few anecdotes, a few records of

the early days of that remarkable career, spread through several issues will serve that much better to keep alive a little longer the intimate personal memory of the man who did so much for all the rest of us.

Last month we told of the remarkable student period when Mr. Farnam was preparing not for the career of organist but of concert pianist, and we closed with a personal appreciation written by one who knew him intimately in the early Canadian professional days. This month we go back to the youthful period and recount some of the incidents and traits of his childhood on the farm in Canada.

When the family lived on that farm up in Canada, Lynnwood Farnam and his sister—chums then, chums till the end—joined in the dual sport of each training a calf so that they could take strange rides together down the fields. A slap on the neck told the well-trained calf which way to go. The sister never made much attempt at distance records but Lynnwood Farnam rode his trained calf a distance of five miles one day. "This farm," writes his sister, "was not one on which grain was raised, but a large part of the income was derived from maple sugar. Our farm was a hilly place, a good share of it being maple woods, so whenever we rode our calves it was usually up hill or down. There were small meadows, of course, but they were far from the house, and fenced off."

"Bubbeleene! Bubbeleene!" Many a day did those maple woods echo that joyous call. And "Laudlopheene" was another. They were the pet names for Arline, the sister who was as proud of him then as she has a right to be now. There we have rhythm again, the eternal search for rhythm. Euphony. Ordinary names may be harsh; very

well, Lynnwood Farnam would give them euphony and rhythm, he would make us like them. Just as he made us like Bach as we never understood or liked him before.

There are other names too, many of them. Original names, all of them. All of them the invention of Lynnwood Farnam.

Nora Westover, a name quite euphonious enough for the most fastidious taste, was a young lady who lived in the same house where Lynnwood Farnam had lived so many years in Montreal, but he had not known her until he returned from England; and then the euphonious name invited his playful jest and she became "Nori Ann Leftover." And "Old Mrs. Mellon" came in for considerable banter too, because her piano playing was not all it should have been, to please the discriminating standards of her teacher, Lynnwood Farnam. And usually "Old Mrs. Mellon" would hear that epithet, feeling it accompanied by a not too gentle tug at the hair hanging down her back. "Old Mrs. Mellon" was then a young lady of sixteen summers, and the Music Master, Mr. Farnam, was a gentleman of some two summers fewer. "Old Mrs. Mellon" was Helen Brown—whose portrait, taken in those student days so long ago, was found in one of the drawers of the great artist's desk in his study at the Church of the Holy Communion after he had risen beyond the realms where criticisms or misunderstandings could hurt. It was a trait of his to treasure many little tokens. In the same desk were discovered four of those little cheap colored cards given by diligent Sunday School teachers to their pupils who memorized enough Bible verses to suit severe tastes; Mr. Farnam had won his cards—and had kept them till the end.

He was a stamp collector too. He had, as a child, rows of neat little boxes, all alike, in which thread or ribbons or some such things came into the home. And to make them look neater he cut and pasted carefully-fitted white paper on the front of each. And in each box was an assortment of stamps, with each class carefully bundled together and tied with thread, and on the front of each pack was a white card upon which was written the number of stamps in that package. Whenever another stamp was added, the number was corrected. Silly little detail? Yes, of course. Children will be silly. And they will laugh at themselves in later years for being so concerned about things that count not at all. Yet here was a youngster whose life was beginning to mould itself, who was as careful and methodical in his play as though it were not play at all but a mighty bridge he was building. And the youngster did build a mighty bridge—a bridge that enabled Bach to cross the gulf that separated him from the topsy-turvy twentieth century mind of common humanity. And who can count the thousands who've crossed it with him?

Then there were the note-books. Inevitable note-books. Note-books for this, note-books for that. Nothing left to chance. Everything in order. He began his diary-keeping as soon as he could manage a pencil and apply it to the alphabet. He kept it up till all his working tools were laid aside. From those inevitable note-books we hope will soon be compiled a record of an astoundingly lovable life of achievement. Lynnwood Farnam never condemned anybody else. Every man could have his own views. It was no concern of Mr. Farnam's to force the world to think this way or that, just because he did. He had his own work cut out for him, and he applied himself to it. Those who thought alike with him, came to him, and they came in increasing numbers, for here was a great artist and a great man.

The same craving that expressed itself through his life in everything rhythmic swayed him powerfully in his student days in the form of the common every-day railroad locomotive. We suspect he would have called it a great day if he had been invited to sit in the cab and drive one of those great machines, governed in perfect rhythm and with tremendous power, from New York to Philadelphia on one of his regular trips there. Locomotives fascinated him. In one of the note-books picked up at random from those left in his desk at the Holy Communion was written a list of "Books I have read." It covered the London period, and among the books was Chase's "Great Locomotives!" A piano student, spending his time reading books about locomotives.

But can't we see the connection, clearly, sharply, emphatically as though engraved on Stone Mountain in letters thirty feet high? Certainly. It's rhythm. It's power. Music must have rhythm; no, not the crazy tempo-rubato rhythm that has already done too much damage in the music world, but the steady, powerful, commanding rhythm of the great locomotive—yet with the fluency and facility of "Bubbeleene," "Nori Ann Leftover," and this little poser—

"Eet-a-tat,

Peet-a-tat,

Peg-derry Oy Goy, Peg-derry Oy Goy."

What's it mean? Nonsense? Nothing? I rather fancy it means the same sort of sheer happiness which must mark music, the same sort of rhythmic flow which controls the musical phrase, and perhaps a momentary invention harking back to some of the calls popularly associated with the Canadian wilds, be they of French-Canadian or Indian origin. It seems to me, that just as Lincoln had to express himself in the most solemn moments during the Civil War by recounting humorous stories that nearly drove his not-understanding cabinet to distraction, so also did Lynnwood Farnam as a youth give vent to the inborn feeling for the rhythm and phrase-line that were ultimately to make him

famous—and do it before he crossed his forty-fifth birthday.

And if Nora Westover fell victim to his none too gentle but never unkindly sense of humor and had to hear her name distorted into "Nori Ann Left-over," it was no more torment than he meted out good-naturedly at times to his own beloved music. "One peculiarity of Lynnwood's practising," writes his sister, "was the frequent little recess periods he took to play some tune he thought particularly insipid and foolish." And he'd play that tune in all sorts of variations, wild and impossible, even unrhythmic. "Sometimes he would play with one hand in one key and in another key with the other hand."

This reminds us of an incident recorded for us by Mr. M. E. Roy Burnham, vice president of the Welte Organ Studios in New York. Though it deals with a much later period in Mr. Farnam's career, it fits admirably here. Mr. Burnham, himself a fine artist, gives the following incident which occurred during the course of Mr. Farnam's recording of a program of twenty-seven Welte records:

"During the recordings, as a source of relaxation Mr. Farnam expressed a desire to hear a record of one of his fellow artists, and he chose a Toccata composed and played by Gigout. This he enjoyed greatly and when it was ended he surprised me by walking over to the piano and asking me to repeat the Toccata record on the organ.

"He began to play the Toccata at the piano, along with the organ, remembering every phrase, every characteristic shade of Gigout's, and the two were so perfectly blended, note with note, that when he finished we both leaned back and indulged in peals of laughter. He was like a boy in his enthusiasm, and I gloried in my privilege as a listener."

We shall return later for further quotation from Mr. Burnham. For the present we continue with the youthful period. He was by no means a delicate little child that played only with rhythmic phrases. He was an energetic, mischievous, noisy youngster; we might almost call him a noisy little scamp. He was full of energy and it often expressed itself in noise. His sister tells the story of the old sewing machine:

"If a machine was noisy he would add things to it to make it noisier. To an old sewing machine he added countless spools on spindles, so arranged in boxes by means of strings and belts, that a glorious din could be produced by running the machine with all his might. Between practises on the piano he would race up stairs, two or three steps at a time, and run this noisy contraption as hard as ever he could make it go, to the extreme annoyance of the household!"

And since that was not enough to give adequate vent to his manly vigor, he'd tear down stairs at a

gallop, thumping his heels on the stairs as hard as he knew how, and then with all his might he'd race around the wide veranda extending around the house, putting the utmost thump into every step. And then, like a calm after a fierce storm, he'd likely as not, walk quietly into the house, seat himself at the piano, and be another person entirely for the next half-hour.

I enquired of his family just what sort of sports Lynnwood Farnam was devoted to in his youth. The list was quite normal enough, and not vigorous; horse-back riding was the most vigorous, and then hide-and-seek, and the very gentle butternut-gathering parties; but these mild recreations were climaxed by one other favorite recreation, which his sister recalled and catalogued with the vigor that characterizes her, "Just plain mischief!"

During the winter months his favorite sports were skating, coasting, and sleigh-riding. "He would go to endless trouble," writes Mrs. Hall, "hitching up for a sleigh-ride. The snow was very deep in Canada and it was always an adventure, for we never knew, in meeting another team, whether or not we could successfully pass it without tipping over. Many a time we had a spilling-out, just saving ourselves from some calamity or other." He also loved the water, and when he was in California, where his family have lived during recent years, he was always ready to go for a swim with any of the young people handy.

He never outgrew his mischief, but in later years he was, on the surface, a calm, dignified artist. Even then, he never followed what most of us would have expected of him in methods of practise. We should expect that so exacting a musician would have had very regular practise periods, and long ones. Lynnwood Farnam did not. He never in all his career practised methodically. It was always as the spirit moved him. That explains the anecdote already recorded in connection with the memorial service, when the speaker recalled Mr. Farnam's only stipulation in undertaking the work at the Church of the Holy Communion, namely that he be privileged "to practise at the organ any hour or any number of hours he wanted to, day or night!" It explains his custom of spending long hours in his study at the church, for then he could at any moment go into the auditorium and practise to his heart's content.

Though he never ran a locomotive, he did run an automobile. During a visit home, to Saskatoon in 1912, Mr. Farnam drove the car a great deal and thoroughly enjoyed it, but one day he ran it so vigorously that, lacking the technic but not the speed, he ran it into a near wreck, and he never cared to drive a car after that. The worst that happened was a broken wheel, but the thing that spelled potential tragedy to him was that one of the occupants of the car might have been injured. Anything approaching an injury to a fellow being

was the last thing possible for Mr. Farnam to contemplate. "Alas that so great and gentle a creature should have been taken so early from us all," wrote Dr. T. Tertius Noble, whose beautiful memorial service to him has already been recorded in these pages.

Such was the keenness of his regard for those about him. It was expressed in another little fad or fancy of his, that eternal urge to seek four-leaf clovers. And the strange part of it is that he was always finding them too. That same characteristic that enabled him to see beauties in a piece of music, hidden from other performers, enabled him also to see little four-leaf clovers which were equally hidden from view of the others of his party. Prof. Rowland W. Dunham recounted in one of his recent editorials how he and Mr. Farnam had arrived at the Bach Festival a little early, and immediately Mr. Farnam suggested they look over the lawn for four-leaf clovers. His note-books were filled with them; he would not only find them, often he would take them home with him, safely tucked away between the leaves of an ever-present note-book. He had an unusual perception for beauty everywhere and in everything. A beautiful sunset, a beautiful landscape, a beautiful picture—these were the things that so often drew remarks of appreciation.

These pages have said that Mr. Farnam played jazz. Many doubted the statement. Again we refer to one of the note-books. This time it's the one that listed his "Repertoire of Dance Music," as I believe he called it. Under the various headings he listed the respective titles, and in order to refresh his memory, since the titles of jazz music mean not a thing to anyone anywhere or anytime, he sketched the melody as a theme for each title.

Under the classification of "Jazz Repertoire" I made note of the following, as representative of what Mr. Farnam liked well enough, as jazz, to memorize it:

"The Pelican's Parade"

"Smiles"

"Blighty"

His classification for "Repertoire of Dance Music" included many items, of which the following are representative:

"She Loves me She Loves me Not"

"Hello Hawaii"

"Where the Black-eyed Susans"

"Tickle Toe"

"Aint we Got Fun"

"Zaaka Hula Hickey Dula"

"Limehouse Blues"

Now this jazz business is curious. Perhaps it may seem incomprehensible. In reality it is all very simply a matter of that same eternal Farnamesque search after rhythm. I have not been able to find anyone for whom he ever played any of these jazz bits, and though I have not searched very far in that particular I fancy he never used his jazz for anything other than his own amusement. Mrs. Hall reports that occasionally, but not often, her brother could be prevailed upon to play some jazz or dance tunes for the pleasure of others, but though he seemed to enjoy doing it he had to be in the right mood or the request would not be granted.

His recreations in recent years were very sedate and we might say also few. His chief recreation was going to the theater, not motion pictures but the stage. He was a member of the Theater Guild and a regular attendant. When once seated for a play the world about him could do as it pleased, for he so thoroughly entered into the drama being enacted for him that he forgot all about the cares of professional life and enjoyed the show as though it were the one and only thing in the world worth while.

"Alas that so great and gentle a creature should have been taken so early from us all."

(To be Continued)

The Organ

Mr. Barnes' Comments

—DIFFERENCES AGAIN—

WHEN Mr. Tyler Turner appeared in these columns with his series of articles on the Unit and Straight systems of organ design, I felt that he had some fairly original ideas along some of these lines that made it distinctly worth while to use the articles. At the same time, some of his statements, when questions of fact or opinion, I took the liberty of challenging in my editorial comments.

There is no reason why any of our readers should be confused in such matters as these. A constructive magazine bases its right of existence on the clarity of vision and freedom of expression of its editorial staff; and aside from the advantage that staff enjoys because of its direct contact with thousands of the members of its industrial or professional realm, an editorial staff makes (to put it mildly) very slender claims to infallibility. For that matter, our readers may recall the disagreement in recent issues between two of the editors themselves.

Disagreement and questioning are the things that make for clarity of vision. As long as I carry the responsibility for what goes in this Department of the magazine, I shall not only feel free to criticize when I think it advisable, but shall be unafraid to do so, irrespective of whom or what it affects. By this I by no means set myself to have all knowledge on organ matters. No one man has, nor ever will have.

By publishing an article in these pages, the editorial staff indicates its high valuation of the ideas presented. And to further speed the discussion we not only present the picture but we build a frame of comment, question, or challenge about it in order to avoid thoughtlessly passing any point that may perhaps yield valuable fruit in the



Under the
Editorship of

William H.
Barnes

highly technical, yet highly artistic, realm of organ building. If organ building were purely an art, having nothing of science or commerce about it, such keen discussions might not be useful.

As I grow older I am much less inclined to make dogmatic statements about matters of opinion or taste. It is probably correct to be dogmatic about facts, if you are sure of the facts. The Scientists are popularly supposed to be sure of their facts, but if one checks up on many of the "facts" that were "established beyond a doubt" twenty-five years ago, in physics, chemistry, geology, or astronomy, one begins to doubt the so-called facts of the scientists.

All this by way of prelude to what I want to say about the accompanying article. If I did not believe that Mr. Turner had some real ideas about various matters concerning organs, I would not have presented his former series of articles nor the present one. The facts are, that we shall have to look to young men like Mr. Turner to shake us out of some well-worn grooves of thought. My thirty-eight years should have scarcely made me an old-fogey and bench-warmer, but I admit to being normally conservative in organ matters as in other things and tending to become more so as time goes on.

His first paragraph may have pit-falls or at least be an enigma to many, who do not know what "Schulzes" and "Phonons" are. One might have an exhaustive knowledge of the auditory imagery in Bach without knowing what a

"Schulze" is. This refers to the type of Diapason developed by Edmund Schulze, an organ builder of Paulinzelle, Germany, who built many important English organs. The two best examples of the Schulze Diapason in England are probably the ones in the Parish Churches of Tyne Dock and Armley. Not only do the Schulze Diapasons rank very high but all the upper work as made by this builder forms a complete chorus of great beauty. Senator Richards was one of the first in this country to appreciate the beauties of the Schulze Diapason; he had a pair of them reproduced for the Atlantic City High School Organ and later at St. Mark's, Philadelphia, and of course, in the Convention Hall again. The tone is characterized by ample harmonic development produced by low, wide mouths, and moderate wind-pressure, and scaling.

The Phonon Diapason, in contrast, has a tone characterized by small or almost no harmonic development, and is produced by pipes with narrow, high mouths, and usually blown with considerably higher pressure. The examples built by Hope-Jones (and he was the instigator of this kind of Diapason) usually had leathered upper-lips to still further reduce the harmonics.

Now that we know what Schulzes and Phonons are, let us proceed. Mr. Turner makes a good point when he states that frequently too large scales are stipulated for the principal Diapason in many moderate-sized organs. He also points out what should be self evident, that an organ must serve a diversity of purposes, and that medium- and soft-toned flutes and strings cannot be ignored, in the mad scramble for complete Diapason and Reed Choruses. So far, so good.

The relative grading of the higher harmonics in power to the 8' or prime tone, I believe is ac-

cepted approximately as he states (which is different from Audsley's scale of values) by the best present-day students of these matters.

I quite agree with Mr. Turner in his plea for pneumatic duplexing. The economy with which this may be done by some of our builders makes it a most logical and economical proceeding to get a few judiciously chosen 4's from the 8' ranks, with so little extra cost as to be entirely justifiable. Unifying costs so much when only small use is made of it, as to make it unwise and unprofitable unless at least four uses are to be made of the pipes so treated. This is, of course, entirely aside from artistic considerations, which we won't go into now. Unfortunately, octave pneumatic duplexing can hardly be done at a cost of but \$50 a stop by many builders; only a few are so equipped and build the type of windchest that will lend itself to this treatment economically. But when a builder is so equipped, it is well worth while to take advantage of it.

In Mr. Turner's enthusiasm for synthetic stops, he holds views with which I disagree. Let the theorists talk as they will of the ease with which synthetic stops can be made to do duty, for Orchestral Oboes, Clarinets, etc. Possibly, under favorable circumstances (that is, with the balance exactly established between the string tone and flute mutation) it may be found that for a dozen notes or so, a fair illusion is obtained of the real organ voice. But the illusion disappears in the lower and higher regions; at most it is a miserable makeshift. I have noticed approximately the same enthusiasm about synthetic stops' taking the place of orchestral voices from Senator Richards and emphatically disagree.

The practical and critical organist knows it isn't so. Artistically voiced solo reeds have a far more subtle something about their harmonic development, that gives them their peculiar charm; it can be imitated only roughly by so simple a means as combining a string tone with a flute mutation. Mr. John Compton, who has made a larger and more intelligent study of this matter than probably any other builder, has produced a synthetic Clarinet from two specially designed and scaled registers, made for the chief purpose of producing this tone; it really accomplishes the desired results. Such an outcome is secured at ap-

proximately twice the cost of an independent Clarinet. Still, it can be done, and Mr. Compton wished to prove that it could be. Of course, the constituent ranks of this synthetic Clarinet may be used separately or in other combinations, but the fact remains they were built primarily for this synthetic use by one of the greatest artist-voicers of the present generation. To assume that such an effect is likely to be produced by a combination, of the usual run of strings and flutes just out of

hand, is placing entirely too much reliance on theory, and little on the facts themselves.

Indeed, there is more to a well-voiced Orchestral Oboe or Clarinet than can be synthetically reproduced ordinarily. If there were not, I should be in favor of devoting myself to running a butcher shop, and of giving up the study of organ tone altogether. Certain undefinable subtleties of tone is what keep the interest in organ matters, so far as I am concerned.

Further the deponent sayeth not.

Some Thoughts on Tonal Structure

A Consideration of Scales, Diapasons Pressures, Pneumatic Duplexing, and Synthetic Orchestral Reeds

By TYLER TURNER

THE PERFECT tonal structure will probably, like the perfect man, continue to the end of time, a terminological anomaly.

A picture of the final trumpet call would hardly be complete if it failed to find a hearty fight in progress between the advocates of Phonons and Schulzes, or between the mixture-ites and their adversaries. Styles in build-up have changed periodically, at least for the past three-quarters of a century. Each swing of the pendulum shows an increased momentum, and the last—from the Hope-Jones innovations to the classic structure built on European lines—was the most pronounced of all.

A short time ago we had the privilege of studying one of the largest organs in New York. It is divided between the chancel and nave, and has an aggregate complement of some hundred and fifty stops. The scheme of disposition is, as far as our knowledge extends, unique, for the nave represents the ultra classic school, and the chancel the progressive element. The former is based on Schulzes, brazen reeds, and harmonic flutes, while the chancel comprises smooth diapasons and reeds with large foundation flutes and some amount of modern string tone (almost entirely lacking in the other end). The nave is voiced to get the utmost power, and the reeds are on high pressure. The entire ensemble of the organs is enormous, and due to the disposition of the accessories, one climax after another is possible, ending with two Tubas on 25"

(one at each end) a Contra-Bombarde which "floods the bottom," and two other 32's.

We tried, in listening, to analyze the constituents of the "full." It was enormously complex, and presented no particular image in which it might be categorized. It was just all tone; rich, full, tremendous. But back of that tone was cohesion. Everything filled its particular place adequately and fittingly.

Whatever arguments may be advanced concerning the ideal Diapason—and the "ideal" tonal structure as a whole—certain facts are acceptable as a hypothesis. Taking the two types of Diapason, the harmonic and the unharmonic (in tone, of course, not form) we have two different virtues. One is fiery and vivid; the other is full and pervading. One Diapason cannot be made which has the advantages of both, because each gain in voicing is accompanied by a reciprocal loss. The two can be united satisfactorily, providing they are not too extreme in character, and also providing the richer variety is sufficiently strong to prevent muddiness.

In theory and in correct practice, the foundation tone must as nearly approach the timbre of the full organ in itself as possible. For that reason, the harmonic type of Diapason is the only logical starting point, and the Phonons may be added to thicken and enrich, but not to destroy the clarity of the ensemble. An ensemble based on Diapasons which were not in themselves rich in partials would be problematic, first, because if the obvious course were chosen, and

the specifications were deprived of the harmonic-corroborating upper work, there would be a cohesion of homogeneous tonalities with volume, but practically no color; and secondly, if the upper work was extensive, it would not blend with the foundation, and there would always be a "lacuna," as Wedgewood chooses to call it, between the upper work and the foundation.

The most concise, and logical exposition of the classic ideal which I have found is that given by Mr. Edward W. Flint, in his monograph on The Newberry Memorial Organ at Yale University.

"Consistency requires that any tonal combination should first strike the ear as a unity," says Mr. Flint. "An acute ear will analyze a tone into its elements, but this is a deliberate process of rationalization and of secondary aesthetic importance. . . . 'The objective of the classic school of voicing is an ensemble that is both rich and clear. . . . Since the *raison d'être* of the style is its corporate character which depends on the mutual relations of the individual voices, questions of balance and blend are of more importance than they are in orchestral and Phonon voicing when individuality at the expense of blend is the criterion of tone."

Yet the Phonons, which were produced from an entirely different tonal premise, have clearly defined advantages of their own, irrespective of the very important fact that they should not be depended upon for foundation. The fact that Phonons, when duly subservient in power, can be added to the "hard" type of Diapason without adverse effects is proved by their similarity to large Harmonic Flutes, which are among the finest of their choir for work in this connection. The Schulze is, of course, the more important, and should always take precedence.

Scales of Diapasons, like those of any other tonal family, are important only when they are considered in relation to all of the other conditioning factors, such as the mouth-height, width, thickness and position of the languid, wind-pressure, and bore.

Probably because of the systematic use of rather small scales by some builders, organists have embraced the habit of stipulating scale 40 Diapasons for any and every principal register. This form of "getting one's money's worth" deserves no commendation.

Primarily, a scale of such size is hardly advisable in any save large instruments, and secondly, it conduces to fluty intonation, unless treated with especial care. On the other hand, Diapason scales can be reduced to as small as 48, and yet remain fluty, if the mouth is not of proper proportions. Likewise, strings can vary within wide limits of scaling while producing similar results. The Violes of Hope-Jones come to mind. Though smaller than anything now used, they produced a pleasant, and not too acid tone. Many modern strings of twice the size are far more strident. Bellied pipes in the former instance probably account at least partially for the difference.

To produce the full, yet colorful Diapason tone necessary to correct build-up in a medium-sized church, a scale not larger than 42 is necessary. Schulze's Tyne Dock example was 43 in the bass, and a fraction of a note bigger in the middle until *c'* where it became smaller toward the top. Here, as elsewhere, quality is to be preferred to quantity, and it is better to suppress the number of zinc basses, than to stipulate oversize scales.

Another peculiarity of organ building psychology is manifested in the storms which have raged around the exact pressures on which the Diapason Chorus should be voiced. Purists maintain the $3\frac{1}{2}$ " tradition, insisting that any higher pressure destroys the timbre. Yet the very obvious fact that the pressures at the pipe-ducts in the chest and at the languids of the pipes are quite different, due to the size of the bore, or opening in the pipe boot, seems to constantly evade attention. Extremes in the reduction of pressure by boot regulation bring windiness, but within definite limits it is possible to reduce the chest pressure so as to be suitable for the production of correct timbre. These matters must demand the consideration of anyone who would design an organ intelligently.

The more orthodox English would rule out all string tone from the 8' work of the Great. Whether such an extreme would mean any material benefit — especially in view of the accepted criterion of Diapason for build up — is somewhat open to debate. From the standpoint of solo playing, its elimination would seem to be not only inadvisable, but seriously dis-

advantageous, save in the instance of very large organs where strings would be instantly available on another manual without crippling the Swell or Choir. In quality of strings and flutes it is sometimes easy to err in securing an ensemble of beauty. Versatility is as necessary a quality in the church organ as build up, and it would be difficult to imagine a service rendered adequately on an organ which comprised only Diapasons and chorus reeds. Especially on the smaller three- and two-manual instruments, where the Great must serve other purposes than purely foundational, strings and flutes find an acceptable place. That keen string tone ruins an ensemble, and that the very strident monstrosities of the inartistic theater builders have no place in the church organ, does not bear on the question. Mr. Gordon Balch Nevin recently (T. A. O., August, 1930) disposed of the difficulty very well. Says he:

"I am well aware that the usual explanation is the bromidic claim that 'keen strings will not blend with the reed chorus.' Well, who ever said that they did or should blend? Are they not used for totally different purposes? Sliced pineapple and milk-toast would hardly blend too pleasantly either, but need one eat both at the same meal? The obvious answer to the blending problem is to leave the keen strings off the Register Crescendo, and to expect the organist to mix his strings with soft flutes and Vox Humana and not with the Swell chorus reeds."

Organ builders and designers are too often apt to forget or ignore the fact that an instrument must serve a diversity of purposes. In a church organ, the primary requisites are both ensemble and the equally important function of supplying the soft background to the liturgy, and "filling in."

The theoretical reasons for mixtures were not postulated until the end of the last century, when the threat of extinction drove their advocates to pour forth apologies. Examining their arguments, we have the following alleged reasons underlying the use of mixtures:

1. To corroborate the natural partials of foundation stops.
2. To create special synthetic solo timbres.
3. To bridge the gap between the reed and flue work.
4. To add clarity and sparkle which are necessary to definition in contrapuntal playing.

Voicing has advanced to a point where it is hardly necessary to add artificial "bridges" between the reed and flue work. Theoretically mutation use for synthetic timbres, and for harmonic corroborating, is practically the same, for a timbre is defined by the presence and prominence of overtones. In practise, the phrase "timbre creating" is more often applied to the composition of special solo colors, when mutations are combined with strings or soft flutes.

Above the octave, the harmonic structure of the organ is much less cohesive than it is below it. The greatest care, then, must be exercised in voicing and regulating the registers which function in this high position.

No acceptable set of relationships has ever been set forth numerically, indicating the values of the components of the harmonic series. Dr. Audsley proposed a series of numerical strengths, basing the fundamental Diapason on 100, and giving the octave a strength of 70; the twelfth, a strength of 60; the fifteenth a strength of 50; the seventeenth, 40; the nineteenth, 35; the twenty-second, 30.

Such a system of diminution is obviously faulty, because it disregards the intervals of the partials in the scale, and assumes a conclusion which in practise is untrue. The most important intervals in the harmonic series of the organ are the unisons, hence they should be the dominant notes in their respective octaves. Next in importance are the fifths, which should be, in power, less than the octaves. The thirds are then regulated after the fifths. It is interesting to note that in the development of the organ, the octaves were the first overtones to be inserted; then the quints, and latest, the thirds. The sevenths and seconds (rarely found) were added during the last century.

Regarding the 8' tonal series, the octave is the most important harmonic, and we can accept Audsley's dictum of 7:10. The fifteenth, the next unison overtone, should be next in strength. After it comes the twelfth. By this alliance of unisons, a cohesion of structure may be effected which "binds in" the off-unison mutations, and prevents dissonance.

The twenty-second is the next unison, but due to physical difficulties, the rule of unison superiority must be abandoned and the fifth below be allowed to surpass

it in power. The twenty-second and the seventeenth (third) may be of similar strength, both less than the nineteenth. When such a series of relationships is observed, the scaling should be by the same rules; that is, whatever the diminution accepted, whether by two, three, or four notes, the proper steps are emphasized.

The use of derived mutations dates to the dissolution of the Hope-Jones Organ Co. of Elmira, when some of the notable individuals connected with that equally notable firm entered other organizations and, familiar with unification, endeavored to employ it in instruments of a more orthodox stamp than those built at Elmira. Hope-Jones peculiarly enough seldom carried unification above 4', and the organs at *Ocean Grove, and Buffalo, contain only one 2' extension each. The only unison stops at Ocean Grove were two sub-quints on the Great, employed to create a synthetic 32' tone. Buffalo has none.

For a number of years, the only pitches were 2 2/3', 2', and 1 3/5', usually a flute, unified among a series of straight stops. Occasionally there was a Gemshorn, or a string, but flutes were the rule, and their extension was usually a matter of economical necessity in small organs. The use of unification to produce mutations, as in any other case, is primarily a matter of strategic placement, to minimize its own expense. When a stop is once electrically equipped, the cost of extra derivations is slight, but the initial expense is usually high.

At this point we wish to urge upon the attention of the reader a subject which we have elsewhere advocated: that of pneumatic duplexing. While unification is largely handicapped by the cost of separate primaries, switches, and often relays, this simple expedient (duplexing) may be undertaken economically. Thus, in building up a Swell, it is often quite feasible to duplex a number of octave stops at a figure which permits the use of independent mutations which require special, delicate treatment. This also avoids one of the cardinal mistakes of those who habitually, but thoughtlessly, unify: that of neglecting the correct gradation in power of the ascending harmonic steps.

A recently completed organ presents the following Swell division:

16 Bourdon
8 DIAPASON PHONON

CLARABELLA
BOURDON
VIOLE D'ORCHESTRE
SALICIONAL
VOIX CELESTE
AEOLINE

4 Chimney Flute
III MIXTURE (12-19-22)
2 2/3 Chimney Flute
2 Chimney Flute
16 Posaune
8 POSAUNE
OBOE
VOX HUMANA
4 Posaune

A comparison of values shows the Twelfth to have greater power both than the 4' flute (the only 4' flute register) and than the 2', an erroneous disposition of the harmonic structure. The reed chorus suffers in having the 16' and 4' derivations identical, save for what margin of difference the irregularities in scaling permit—an expedient which, however beneficial in certain cases, is entirely unable to cope with such an exaggeration of fundamental principles. With duplexing—which many good builders can use economically—the following similar arrangement can be made at approximately the same cost:

Duplex:
BOURDON 16-8
CLARABELLA 8-4
OBOE HORN 16-8
POSAUNE 8-4
Add Independent:

FLAUTINO 2
The reed chorus is adjusted to a suitable point of balance between the 16' and 4' pitches, with sufficient solidity between; the Clarabella gives a suitably larger flue representation at 4', there is an independent 2', and the Mixture, voiced properly, growls naturally up from the secure foundation. At an average cost (by many builders) of \$50 per stop, the other ranks of the Swell may be duplexed, and made available at 4', or 16' t.c. For example, the strings could be treated in the following manner:

16 §Aeoline t.c.
8 VIOLE D'ORCHESTRE
SALICIONAL
VIOLE CELESTE
AEOLINE

4 §Viole d'Orchestre
(§) indicates the derived registers. A step further would be the Salicional at 16' and the Celeste at 4'. It will be seen that in all cases these moves embody the same principles: that judicious octave extension can be made to build up

a division, and yet preserve its balance, at the minimum cost by pneumatic duplexing. This system covers the octave work and leaves funds to build the mutation work independently. The exception is the case of the builder who employs a type of chest constructed on such lines as to omit some of these elements.

In the Great, where errors in mutational disposition are a more serious offence, it is not unusual to find the Second Diapason taken at octave, twelfth, fifteenth, and seventeenth pitches, with no other assistance than an independent 4' flute. The 8' Great of a recent organ comprises two Diapasons, two flutes, and two strings. The higher stops are:

- 4 Diapason Two
WALDFLOETE
- 2 2/3 Diapason Two
- 2 Diapason Two
- 1 3/5 Diapason Two

No Mixture relieves this. The double is the Second Diapason as well, so that the double is given the same value as the twelfth, fifteenth, and seventeenth, save for the slight difference which the tapering of the scale permits—entirely too small a difference to be reliable.

The only legitimate excuse for such a state is for synthetic effects on a manual used for solo purposes. The following compromise might have been made at about the same cost.

Omit the second string, Gemshorn, and 4' Flute. Then duplex:

- DIAPASON TWO 8-4
- CLARABELLA 8-4
- GAMBA 16-8

And add an independent:
MIXTURE 12-15-19

Certainly not ideal, especially in view of the omission of an independent octave, but far better form. The organ from which we have drawn our example has an independent Choir of seven 8' ranks from which various upper-partials are derived. Far better to form the Choir vicariously by association with the Great than to have each independent and imperfect.

In small units where extension is an unavoidable necessity, some semblance to balance is possible. In three stops:

- 8 DIAPASON
- STRING
- FLUTE
- 4 String
- Flute
- 2 Flute

This gives the 8' suitable margin of predominance, with the 4' and 2' graded down. The four-stop unit might be somewhat as follows:

- 8 DIAPASON
- STRING
- FLUTE
- REED
- 4 String
- Flute
- Reed
- 2 2/3 Flute
- 2 String
- Flute

Whatever the size of the unit, its foundation manual need not be unbalanced if proper thought is given to its disposition. When the appropriation permits a Straight Organ, the independent mutations can be added, or if a compromise is still necessary, the suitable ranks can be duplexed, and independent higher harmonics introduced.

Not alone on grounds of economy is duplexing supported. But also because the mutations are made or spoilt by their accurate relationships, and this difficulty can be easily overcome by special adjustment in the case of independent registers. Still another reason for its superiority is the availability of a number of different colors at octave pitch—usually lacking in divisions with one or two unified stops.

Opponents have showered invective on the use of derived mutations, usually with more vigor than thought. Boiled down, their venom amounts to the following:

1. A stop used at unison is not of the correct power to use as a mutation.
2. A stop used in one place is not of the correct timbre for use elsewhere.
3. Any stop which is used at unison pitches is tuned to the tempered scale, while off unison harmonics are correctly tuned to the natural scale.
4. Doublings and omissions occur when chords are played.

The answers to the two first arguments are obvious: using a stop as a mutation, or harmonic, voice it accordingly, and then use as a unison as well. For example: a Fifteenth, correctly voiced, is somewhat stringy. If a set of pipes are correct scale and volume for a Fifteenth, they will certainly not be of right size for the unison Diapason, but may very well serve as a Gamba, or Geigen, depending upon what other stops the given division con-

tains. Likewise, in the small unit or in certain divisions of a large organ, the Twelfth and Seventeenth require certain treatment. The Twelfth, usually more pure and less rich, may be an adequate unison Harmonic Flute. And still another point in the case of units, it is quite easy to adjust the relative powers of the various stops by apportioning a special selection of stops to it, as shown in the examples above.

The third criticism is a more just one. But however true it is, practise shows it to bear little weight. Two familiar instances come to mind which tend to show its lack of practical value: firstly, the creation of synthetic stops, such as Clarinets, Orchestral Oboes, etc., in this country invariably done with unit flutes, usually at fifth and third pitches; and secondly, the ever-present Acoustic Bass, which, in the instruments of some of the better builders, comes remarkably near the tone of a legitimate 32' register. If the reader be unconvinced, let him go to any organ, and, holding down a given note on a keen string of medium strength, play a Stopped Flute at an interval of a twelfth above it, on another manual. If the Flute is not unduly hooting there will be a perfect cohesion of tone, and the twelfth—due to the upper partials in the string ground tone—is "drawn in" tune with it. A similar result is achieved in the build up of a division in which there are "hard" Diapasons, and derived mutations.

The fourth objection is true to a certain extent, but loses much of its value in comparison with actual cases. In full combinations, where mutations are regarded as an extension of the harmonic structure, the contrapuntal character of the music which was largely instrumental in the retention of Mixtures, does not admit of sufficient duplication to cause serious gaps. A fugue or canon is seldom found which is full enough to cause any noticeable duplications. Then again, those stops which are in use as mutations are used with unison stops of sufficient sturdiness to cover up the omissions occasioned at 8'. For example, a Gamba, played at 8' with the unison Diapasons, is absorbed to a certain extent by them, but at 2 2/3', or 2' it makes a definite contribution to the 8' stops. There is more trouble when octave couplers are added to a registration of unit stops, but with unit-stops, octave

couplers are supererogatory, and some unit builders omit them entirely, notably John Compton, in the Liberal Jewish Synagogue, at London.

The use of synthetic stops, like other forms of duplication, has been affected adversely and, we believe, quite unreasonably by the disorganized and thoughtless rebellion against the Phonon era. Stops of this character are *invariably used in solo only, against registers of a dissimilar nature. In the studio organ of one builder (and doubtless in many of his other installations) there are Orchestral Oboes almost identical in effect with the synthetic counterparts readily possible. Why money should be put into an independent stop of such *limited use, when its *effect can be procured almost without cost, is one of the unexplained paraphernalia of esoteric organ building. And the Clarinet, than which a *less useful device would be hard to imagine, still lures the money of organ purchasers away from *more productive channels. Not only is this absurd prejudice against synthetics fostered by some of the Straight builders whose stock in trade is a mock orthodox dignity, but by one of the foremost Unit builders as well. The policy of the latter company, expressed in the words of its chief official, is an aversion for "deception" which they claim is practised by anyone including synthetics. The same company, although it unifies assiduously, never presents an analysis sheet with its contracts, and discourages all efforts of prospective purchasers at learning "contents." It has not progressed rapidly in the church market.

Much of the same sort of rot is prevalent concerning the augmented Pedal. A proud organist, recently demonstrating his newly built organ, turned around and made comment on the Pedal, which, he said, was especially big considering the fact that there were a minimum of independent

*NOTE: With these various remarks and inflections the Editors are in violent disagreement with the Author; and since a commendable stubbornness marks the attitude of all parties concerned—and the violence of the disagreement has but been increased, not decreased, by prolific correspondence on the points questioned—we are passing the Author's remarks into print precisely as originally written and inviting our readers to disagree with each asterisked thought as vehemently as we do. It just can't be so, can it?—T.S.B.

ranks. In common with three quarters of his profession, the gentleman failed to realize that a number of stops voiced in a certain way, irrespective of the places in which they were made playable, would yield a certain amount of volume. After carefully pointing out the origin of the various extended stops, he pointed to a Bourdon on the Great which bore an indication of borrowing from the Pedal, and explained that it did not make any material difference one way or the other; if one wanted to use it on the Great, all right, and if not, the same. He really considered it an extension from the Pedal, and not a manual borrow!

If an inexperienced organ builder (which, it is safe to say, no longer exists) took a number of manual stops, without suitable flaring of scales in the bass, and used them on the Pedal, there would be a serious lack of strength; but that is not the correct, nor even, thank heaven, the usual method of doing so. Scales in the cases of practically all of the builders today are correctly flared toward the bottom, giving the Pedal compass a breadth and volume sufficient to all normal use.

The case against the augmented Pedal may be summarized as follows:

1. When ranks are extended downward, they fail to have sufficient body for Pedal use.

2. When ranks are extended upward (using Pedal scales) they are too large for manual use.

3. When ranks are flared toward the bottom, and standard in the upper portion, there is part of the Pedal which is too weak, or of the manual which is too strong, or both.

For this last reason, every organ of pretense to completeness should have sufficient independent ranks in each tonal department of the Pedal. These, furnishing a basis, can then be modified by the extended stops. The exact position of the transition in scaling and regulation must be determined by numerous factors, especially the number of independent Pedal registers, the number and timbres of the extended stops, and their use on the manuals from which they are extended. Obviously, the organist is responsible in large measure for the behavior of such an augmented department, for a little forethought can mean the difference between success and failure in registration.

In the classics, which make the greatest demand on the individuality of the Pedal, it is folly to carry a bass voice on the same stops as are used on the manuals an octave higher. Usually the bass can stand greater strength than the manuals. Fugal form, for example, which may be carried on a secondary chorus of Diapasons on the manuals, can effectively be introduced by the secondary Pedal Diapasons—probably extended from the greater manual Diapasons—and its own independent strings. This means, firstly, an avoidance of unpleasant gaps due to uneven scaling and regulation (tapering) and secondly, a decision and attack, due to the "bite" of the strings.

Lest our remarks on extension and duplication be misconstrued as an unqualified advocacy of those practises, we must here state emphatically that we believe it no disgrace to acknowledge freely the benefits of any system which materially contributes to the musical possibilities of the organ. Any one whose clarity of judgment outweighs his prejudice must, perforce, admit the advantages of duplication when properly applied. Of course mistakes have been made in the past. But those mistakes have been in all cases, when the work has been in competent hands, mistakes in fundamental timbre, and not failures of the principle itself. It is neither just nor intelligent to confuse Phonon Diapasons and Tibias with unification, as if they were inseparable.

While some of the unified instruments of the past three decades are not as perfect as we might like to see them, they present in many instances greater possibilities in artistic combination and better use of the materials at hand, than the modern products.

The past has seen too much of hobbyizing in American organ design. England, France, and Germany have made their own contributions, and it remains for America to make hers. The first step is to abandon petty opinionizing and shallow dickerings which bear no real value, and to get down to tonal fundamentals which underlie the real success of the art. Any organ designer worthy of the name must be eclectic, and his function is to effect a happy coalition of price, quality, and quantity; which means, in short, the best musical results and mechanical performance at a given appropriation.

ADOLPH HERP

NOTED WELTE ASSOCIATE CLOSES
CAREER OF ACHIEVEMENT

Word is received of the recent passing of the wellknown and popular Mr. Adolph Herp, who was associated with the Welte organ industries for the past 25 years in America.

Mr. Herp received his early training in Germany where he became thoroughly schooled in the art of organ and Orchestrion construction, receiving a diploma and associating himself with the celebrated house of Welte at Freiburg in Baden.

In 1906 he came to America to become associated with the then branch firm of M. Welte & Sons, New York City, under the supervision of the late Emil Welte. Mr. Herp in these years travelled practically every State in the Union, as well as making visits to Spain, England, and elsewhere in the interests of Welte organ installations.

Among the men of affairs who sought his services on account of his high ability and conscientious methods were such notables as the late Charles Deering, president of the International Harvester Co.; Wm. H. Miner, Dr. Preston Pope Satterwhite, the late William P. Snyder, and others.

There are many in the music industry and throughout the country who mourn the loss of so able and affable a man.

Mr. Herp was a Mason and member of the Mozart Singing Society; and the last rites with the Masonic service were held with a large attendance of friends and numerous floral tributes from many, paying a final respect to his memory. He leaves a devoted widow and son Walter.

—M. E. ROY BURNHAM

RAISING MONEY

ONE WAY TO SWELL THE FUND
FOR THE NEW ORGAN

When the famous old organ in St. George's Hall, Liverpool, England, was being reconstructed by the Willis factory, they undertook, according to recent announcement, to swell the organ fund by selling the individual stop-knobs of the old console at one dollar each.

The idea might be of use in many places in America today, when it is difficult to secure an appropriation for the new organ; and it could easily be carried a little further and include the sale, at reasonable prices, of some of the pipes, or smaller action parts.



THE LATE ADOLPH HERP



WORCESTER, MASS.
OLD SOUTH CONGREGATIONAL
M. P. Moller, Inc.

V 43. R 46. S 76. B 26. P 3223.

PEDAL

32 Resultant
16 DIAPHONE 12" 32m
DIAPASON 44w
Diapason (Great)
Dulciana (Choir)
BOURDON 44w
Lieblichbourdon (Swell)

8 Diapason
Bourdon
Stopped Flute (Swell)
Gamba (Solo)
4 Stopped Flute (Swell)
16 Trumpet (Swell)
8 Tuba Mirabilis (Solo)
4 Trumpet (Swell)
8 Chimes (Echo)

GREAT 6" EXPRESSIVE

16 Diapason Two
8 DIAPASON ONE 73m
DIAPASON TWO 85m16'
FLUTE HARMONIQUE 85m
GEMSHORN 73m

4 OCTAVE 73m
Flute Harmonique
2 FIFTEENTH 61m

III MIXTURE 183m
8 TROMBA 10" 73r

4 Tromba
8 Chimes (Echo)
Tremulant

SWELL 7"

16 LIEBLICHBOURDON 97w
8 DIAPASON 73m
STOPPED FLUTE 73w
SPITZFLOETE 73m
SPITZFLOETE CELESTE 61m

4 VIOLE D'ORCHESTRE 73m
SALICIONAL 73m
VOIX CELESTE 73m
PRINCIPAL 73m
Lieblichbourdon

2 2/3 NAZARD 61m
2 FLAUTINO 61m

1 3/5 TIERCE 61m
V MIXTURE 122m

Drawing also three above

16 Trumpet
8 TRUMPET 85r16'
OBOE 73r
VOX HUMANA 73r
4 Trumpet

Tremulant (Strings and Vox)
Tremulant

CHOIR 6"

16 Dulciana
8 ENGLISH DIAPASON 73m
CONCERT FLUTE 85w
DULCIANA 97m16'
UNDA MARIS 73m

4 Concert Flute
Dulciana

2 2/3 Dulciana
2 Dulciana

1 3/5 Dulciana
III Mixture

Draws three above ranks

8 CLARINET 73m
HARP 61b

4 Harp
Tremulant

SOLO 12"

8 CLEAR FLUTE 85w
GROSSGAMBA 73m
GROSSGAMBA CELESTE 73m

4 Clear Flute
8 TUBA MIRABILIS 73r

FRENCH HORN 73r
Harp (Choir)

4 Harp (Choir)
Tremulant

Echo 5"

8 CLARABELLA 73w
MUTED VIOLIN 73m
MUTED VIOLIN CELESTE 61m

4 ROHRFLOETE 73m
8 COR D'AMOUR 73r

VOX HUMANA 61r
CHIMES 25t

Tremulant

45 Couplers

47 Combs, double-touch (Pedal on 2nd)

6 Crescendos (G.S.C.L.E. Reg.)

Crescendo Couplers: S-G. C-G. L-G. E-G.

All Shutters to Swell Shoe.

Deagan Percussion.

Kinetic blower, 15 h.p.

LANSING, ILL.

FIRST CHRISTIAN REFORMED

Estey Organ Co.

Specifications by Wm. H. Barnes.

Dedicated March 18, 1931.

V 13. R 13. S 19. B 6. P 884.

PEDAL

16 Diapason (Great)
BOURDON 44w

8 Bourdon (Swell)

GREAT EXPRESSIVE

8 DIAPASON 85wm16'
MELODIA 73w

DULCIANA pp 73m
UNDA MARIS p 61m

4 OCTAVE 61m
FLAUTO D'AMORE 61wm

Tremulant

SWELL

16 Bourdon tc
8 HORN DIAPASON 73m

BOURDON 85wm
SALICIONAL 73m

4 VOIX CELESTE 61m
Bourdon

2 2/3 Bourdon
2 Bourdon

8 CORNOPEAN 73r
VOX HUMANA 61r

Tremulant

—SEIBERT—

At the conclusion of his last recital of the season as official organist of Town Hall, New York, Henry F. Seibert was tendered an ovation, as Robert Erskine Ely led him to the stage to speak in glowing terms of his recitals. A Bach program, with choral works by Mr. Seibert's choir, was given April 12 in Holy Trinity Lutheran, New York.

Church

Music

Mr. Dunham's Comments

—A DANGEROUS TREND—

IN EARLY New England Puritanism there was a deep-rooted prejudice against instrumental music in the meeting-house. To tear down this antipathy was a matter requiring diplomacy and propaganda.

At the present time there is a movement that points to the practical elimination of the organ as a vital force in the church service. Few organists realize the exact state of affairs. Nevertheless, there is a rather serious aspect in the situation.

The movement towards unaccompanied choral performance in church is an excellent one. Already it has borne considerable fruit. But, as in all good things, there is the danger of extremes. Some of our singing-teachers would have us believe that all choir music should be a-cappella. This is their creed and their purpose in life.

What does this mean to the organ? Simply a practical stifling of the instrument except as a filler for which a player-attachment might easily serve. The choir direction, according to these Experts, must be in the hands of those who know all of those mysterious secrets that belong to the Select Few. The organist is naturally unable to cope with puzzles that may be solved only by intellectual giants whose solid foundation is Voice Culture. A mere anthem with an organ part is a relic of antiquity, not to be stooped to by the Elect.

Now just what is choral conducting and interpretation? I grant that some knowledge of proper vocal production is basic in this work. But there is in reality only one foundation necessary to any kind of musical performance. That is good musical taste—musicianship, if you like the word. Choir singing is ensemble music. The same principles govern it which govern orchestral playing, with certain limitations. A good orchestral conductor can secure results with voices that are adequate



*Under the
Editorship of*

**Rowland W.
Dunham**

and artistic. Nobody ever heard Toscanini belittled because of a lack of vocal knowledge. Are voice teachers possessed of a higher type of musicianship? I greatly doubt it.

In my own observation the work of some of these men who would eliminate the organist (or at least stifle him) is not especially satisfactory. I have heard much extremely bad interpretation under the direction of so-called specialists. Exaggerations of the rubato, undue emphasis of text stresses, faulty intonation, poor balance, total ignorance of the development of a true climax and dull vocal color—these are some of the sins I have noted. As for the selection of music, this is one of the notable weaknesses that the brave expert exhibits. Not so long ago one of these choirs sang a hymn-tune in a serious secular concert, a poor one at that!

I know of certain folks who talk about "religious fervor" in their choral performances. What this may be I do not pretend to know. If they mean the church-music style of singing I have never found it especially notable in their work. A good choral interpretation is not dependent upon temperament, fervor, or any such quality. Common sense tells us we must have an enthusiastic response from the singers. But the sort of emotionalism emphasized by Billy Sunday has no place in the church or in any choral body.

There is much talk of securing a unified vocal production from all the singers. Did you ever hear choruses composed of pupils of a single voice teacher? A heterogeneous group is sure to produce the only satisfactory vocal blend. The former method is not the way to make a

choir. Read Dr. Coward's book if you desire information. This book will give you more real knowledge than most of the so-called experts. If you still desire personal help go to Toronto and learn some of the tricks from Dr. Fricker. This man is an organist. His choral conducting is productive of results, as any N.A.O. member who was in Toronto two years ago will testify.

I am not pointing my remarks at any particular individual. From various sources have come reports of incidents which convince me that there is more than a passing effort to place choirs in the hands of voice experts. There are indeed many such persons who cannot do the work. At the same time there are churches which have secured the services of pretenders over the heads of perfectly competent organists who could do the job infinitely better.

Our church recently lost one of these experts. He was supplanted by a modest but efficient organist who immediately restored the organ to its proper place. The fine instrument had been silent for so long that the congregation found it a source of great inspiration. Incidentally the choir sang better than it ever did before.

Organists are an easy-going lot. They accept situations as they find them. Here is a situation which is developing silently and subtly. It is the organist's opportunity right now to show that there is a place for instrumental music in the church service and to prove that choir training is an art for which they, as musicians, are peculiarly qualified.

CHARLES M. COURBOIN has returned to active church work and been appointed to the R. C. Church of the Resurrection, Rye, N. Y.

—GETTYSBURG, PA.—

Christ Lutheran, Mrs. A. Z. Rogers, organist, dedicated its remodeled church March 22-26 in a series of festival services, including the dedicatory recital by E. Arne Hovdesven, with M. P. Moller, Jr., in two baritone solos. The organ is a new 3-40 Moller with provisions for later additions of ten stops including an Echo Organ.

Children's Choirs

Practical Suggestions from Experience in the Flemington Choirs

By MISS VOSSELLER

—VESTMENTS—

THE VESTED choir has proved so satisfactory that the prejudice against vestments no longer exists, and nearly all the non-liturgic churches have their choirs vested for every service.

Of course there is no fixed rule as to what kind of vestment should be worn. If the choir organization is a progressive one, the vestment should indicate the standing of the chorister, as does the uniform worn by our soldiers and officers.

Some choirs wear the university gown for both the senior and junior groups. It is a matter of taste. In Flemington we use a cassock and surplice. This style is more becoming to the average person, with its flowing sleeves of soft white; while its easy laundering keeps it looking always fresh.

If membership in the choir must be earned, then the ceremony of vesting is important, and should not be omitted.

Every probationer serves a year to obtain admission into the choir, and our custom here is to admit the probation class at the graduation, after the seniors have received their diplomas. A little ritual conducted by a senior is followed by the vesting of one little child with a surplice, as a symbol of his membership.

Any older boy or girl (one from an upper grade or high school) entering the school, without previous training in the probation class, must enter as a probation-chorister; and while he may sing in service, he simply wears a black cassock, with white collar and tie; and when, after six months' work, he has proved his ability as a desirable chorister, he is publicly vested at the morning service, with a little ritual conducted by the director. After he has promised to try his best, he kneels for the surplice which is placed on his shoulders, and remains kneeling during the pastor's prayer which follows.

The idea of admitting new children as probation-choristers, and vesting them after six months' work is not original, but has been copied from St. Paul's Church, Brooklyn, where Mr. Ralph Harris is organist and choirmaster.

The senior class is vested on the night of its graduation, with a gold university hood; hereafter each one always wears it in service, over a

surplice much longer than those worn by the juniors.

The Alumni are vested in following years, with stripes on these hoods. Every stripe indicates 150 rehearsals and 300 services attended. So the honors pile up, and a vestment becomes an enviable possession.

But far better than the honor itself, is the psychology of the whole project. Our vestment is a uniform we wear in service as "Ministers of Song," leading in the musical portions of the religious services. It has been earned; we respect it; and in putting it on, a mood is created within ourselves of deeper devotion to our church, to God and His service.

Of course vestments must be kept in splendid condition; they should be spotless, immaculate, and in perfect repair.



Calendar Suggestions

By R. W. D.

—ANTHEMS FOR JUNE—

"TO THEE DO I LIFT UP MY SOUL"—King Hall. A quiet simple anthem of the Anglican type suitable for chorus or quartet. Melodious and effective. 4p. Novello.

"BENEDICTUS ES, DOMINE"—Beach. May be used as a canticle or an anthem. Baritone solo and chorus. Choral dignity and solemnity characterize this fine setting. 9p. Ditson.

"FANTASIA"—Barnes. A great favorite of the late Lynnwood Farnam. Elaborate musical background for the hymn "Angel Voices." Fine organ part; soprano and tenor solos. Melodic and harmonic variety combined with comparative ease of performance. Festival occasions. 23p. Schirmer.

"THEY ARE EVER BLESS'D"—Franck. Although a Lenten anthem, this fine chorus may be used at any time. From the great Belgian's choral masterpiece. Soprano solo requires a good singer. 6p. Schirmer.

"GOD BE IN MY HEAD"—Walford Davies. A lovely miniature suitable for Communion or Introit. Simple and expressive. A veritable gem. 2p. Novello.

"BREATHE ON ME, BREATH OF GOD"—Noble. One of the more recent Noble anthems which contain the features upon which his reputation rests. The old harmonic scheme and melodic lines make this attractive to all who enjoy the style of this composer. 4p. Schmidt.

"LORD OF OUR LIFE"—Timmings. Many will find this preferable to the old standard anthem by Field. There is vigor and also freshness, which distinguish it from the conventional lines. Soprano solo. Not difficult. 8p. Presser.

"TE DEUM IN F"—Francis W. Snow. This has been recommended before as a particularly fine number. It is much better than the average standard English settings which are still used in preference to superior modern works such as this. If you need a Te Deum do not fail to see this before ordering. 15p. Ditson.



MR. CARL SCHOMAN

UNUSUAL POSTLUDIAL PROGRAMS WITH NOVEL LIGHTING EFFECTS

In resuming his Lenten postludial recitals for the season Mr. Schoman this year adopted the general subject, God in Nature, and built each vesper program around that as a central idea. In addition to the use of a definite program idea, lighting effects were made use of forcefully, much to the increase of appreciation. Mr. Schoman writes:

"The church is completely darkened, save for the light that shines through a large stained-glass window above the altar, making an unusually effective atmosphere for our tenth season of Lenten presentations. Last year we built our organ programs around the one-composer idea, but this year we are using 'God in Nature' as a general program through the season."

Feb. 22

Durand—In the Forest
Thome—Under the Leaves
Wagner—Forest Murmurs
Stoughton—Grove of Palms

March 1

Stoughton—Garden of Iram
MacDowell—To a Wild Rose
Nevin—Narcissus
Cooke—Sea Gardens

March 8

Berwald—Shepherd and Nightingale
Saint-Saens—Swan
Saint-Saens—Nightingale and Rose
Korsakoff—Bumble Bee

March 15

Lieurance—Waters of Minnetonka
Stoughton—Pool of Pirene
Fletcher—Fountain Reverie
Cadman—Land of Sky-Blue Water

March 22

Korsakoff—Hymn to Sun
Deppen—Japanese Sunset
Nevin—Twilight
Logan—Pale Moon

HARRY BURLEIGH, famous Negro baritone soloist of St. George's Church, New York, arranger of Negro spirituals, sang "The Palms" for the 38th consecutive Palm Sunday in St. George's.

Recitals & Entertainment

MUNICIPAL RECITALS

A FEW OPENING REMARKS ABOUT A GREAT OPPORTUNITY

To adequately survey the situation in regard to the several dozen organs that have been bought by tax money for American cities, to discover which of them are being played and why the others are not, to learn what kinds of programs have increased audiences and what kinds have decreased them, could not be done in the ordinary course of a magazine's routine work during the course of but one season and by that time the conditions would have changed emphatically in many instances.

Hence these few remarks, following a few paragraphs in earlier issues, may be considered the opening report of a series of detailed reports T.A.O. is undertaking to secure. When only one or two out of a score or more municipal organs are being used today, it is high time something were done to discover and present the facts to the profession and industry at large. With the theater gone, the importance of the municipal organ is vastly increased.

Dr. Roland Diggie, famous as one of the few of us who do not hesitate to say just what is meant, has this to say:

"You can lead the horse to water, but you can't make him drink. Think of the hundreds of years the organ has been heard in recitals in England, and are their organ recitals attended? They are not. Quit your worrying. Who ever wants to listen to even the best organist when he can turn on his radio and hear good orchestras at almost any time of the day?"

"I heard some poor benighted chap play Finlandia a few nights ago, when an hour earlier it had been played by the Los Angeles Symphony. Last Tuesday I heard Lemare do the Lohengrin Prelude, when a short time before the San Francisco Orchestra had played it.

"As I write this I am listening to a splendid pianist giving a Bach program, including a Toccata and Fugue. I believe the organ recital is a dead issue, and will be

until it is possible to put it over the radio as it should be done—a first class organist, an organ worthy the name, and the stuff played confined to organ music. Do this twice a week for two years and then see what happens."

FARNAM-WEINRICH

LAST OF PROGRAMS ARRANGED BY

LYNNWOOD FARNAM

Bach's Art of Fugue was the subject Mr. Farnam used for the final four programs of the eight recitals he planned for April, which are now being played by Mr. Carl Weinrich exactly as Mr. Farnam planned them.

April 5-6

Two Easter Choralpreludes

Sonata Five

Eight 4-voice Fugues (Art of Fugue)

Jesus Christ my Sure Defense

Prelude and Fugue Bm

April 12-13

Come Redeemer (Two versions)

Four Fugues (Art of Fugue)

Come Redeemer (Two additional)

Four Canons (Art of Fugue)

Fantasia F

April 19-20

In Thee is Gladness

Chorale and 11 Variations

Six Mirror Fugues (Art of Fugue)

Kyrie Thou Spirit Divine

Out of the Deep

Prelude and Fugue Ef

April 26-27

Jesus Christ our Lord

Jesu my Chief Treasure (two)

Sonata Three

Unfinished Quadruple Fugue (Art of Fugue)

When in the Hour

Lord God now Open Wide

Toccata and Fugue D

Special Programs

A Few Recitals Selected from the Many for Various Reasons

*C. HAROLD EINECKE

CONGREGATIONAL—GRAND RAPIDS

†Handel—Aria. Allegro. (Con. 10)

Schubert—Serenade

Bach—Jesu Joy of Man's Desiring

Stewart—Bells of Aberdovey

Jenkins—Night. Dawn.

Revery on a Hymntune

Wagner—Pilgrims' Chorus

We like this program because it begins with sparkling materials, superficial and bright enough for an opening number; follows with Schubert's popular melody, and a Bach classic in which the audience must tend strictly to listening; then gives the high flavor of Stewart, follows with two beautiful mood paintings, descends to outright sugar on hymntunes, and closes with a sterling piece of showmanship.

A Second Einecke Program

†Liszt—Prelude and Fugue on Bach

Nevin—Silver Clouds

Bach—Sonatina

Liadow—Music Box

Wagner—Liebestod (Tristan)

Grieg—Anitra's Dance

Revery on a Hymntune

Elgar—Pomp and Circumstance

And we like this program, in spite of its bad beginning with a serious work the audience is not yet ready for, because it ends superbly, includes the understandable humor of Liadow and the equally understandable rhythmic dash of Grieg, not unmixed with the classic Bach, the picturesque Nevin, and the appreciably emotional Wagner. Can you beat such a program for popular consumption?

EDWARD MEAD

EARLHAM COLLEGE

†Guilmant—Mvt. 1, Sonata 5

Hanson—Vermeland

Bach—Prelude and Fugue G

Bairstow—Evening Song

Franck—Chorale E

Nevin—O'er Still Meadows

Mead—Scherzo Gm

Dickinson—Berceuse

Yon—l'Organo Primitivo

Widor—Toccata (5th)

The only thing wrong with Guilmant is that his music is understandable; too bad, too bad. (How many recitalists can play his 8th Sonata?) Guilmant makes a superb beginning, and the frivolous but none the less sterling showmanship of the Widor Toccata makes as fine a finale as ever a recital had. In between? Hanson, for novelty; Bach and Franck for classics; Yon for humor, Dickinson for superb melody, and Mead, Nevin, and Bairstow as

tastes prefer—and tastes do differ. This audience will come back for more.

EDWARD EIGENSCHENK
UNIVERSITY OF MISSOURI

A.G.O. State Convention, April 27
Gigout—Grand Choeur Dialogue
Widor—Scherzo. Finale. (4)
Handel—Allegro Moderato, Con. 4
Jarnfelt—Preludium
Moline—Seraphic Chant
Haydn—Clock Movement Andante
Bach—Fugue a la Gigue
Bach—In Thee is Gladness
Schumann—Sketch Bf
Vierne—Scherzo
Vierne—Westminster Carillon

This program is admirable, not because it displays the difficult things an organist can play for his fellow organists, but because it shows a most estimable (and unusual) restraint. Mr. Eigenschenk gave a strong object lesson in showing how to choose superb selections from the so called classics without having to include perfectly tedious and uninteresting studies in counterpoint. It opens, properly, with a bit of superfluity, showy, enjoyable, but not deep. Then two fine Widor numbers, with real music in them, and the ancient but still bombastic Handel who liked to play and enjoy himself—a lesson to all public performers. Native composers are included, and then a difficult but always enjoyable Haydn selection, a Bach number that is sure to attract attention, delightful Schumann color, and two of the French variety of classics. We can't beat that for sterling worth, variety, contrast, and genuine musical interest.

Mr. Eigenschenk gave a recital April 6th in Holy Ghost Church, Techny, and on April 19th in North Central College, Naperville, Ill.



—A BACH IDEA—

Prof. Warren D. Allen of Stanford University featured Bach in his programs of late March and early April, giving Bach's cantata "Hold in Affection Jesus Christ" as the Easter offering of the University Choir.

April 2nd the following Bach choral preludes from the Little Organ Book were presented in a program in which the University Choir first sang each chorale and then Prof. Allen played the composition:

O Man Bewail
See the Lord of Life
When on the Cross
O Lamb of God
Lamb of God our Savior
We Bless Thee Jesus Christ

—AN OPPORTUNITY—

Organists who like to play recitals in public and who can do so without too much extra expenditure of energy may find opportunities to use their art to increase the comfort and happiness of others by giving gratis recitals now and then on the new 4m Estey in the beautiful auditorium of the Salvation Army on 14th Street, New York, and on the new 2m Hillgreen-Lane in the chapel of the M. E. Church Home at Riverdale, a suburb of New York City. Neither of these institutions can afford to pay a recitalist for his services and there is no reason why they should, but we are given to understand that each of them would welcome the right kind of a program, one that would give genuine comfort and pleasure to the average audience.

A Program-Note

GORDON BALCH NEVIN

SONATA TRIPARTITE

Mr. Nevin has contributed a vast store of real organ music which has served organists in both the church and recital field. This number, in three movements, was written in 1926. The work begins with a forceful opening for full organ with a well-written development; the second movement presents a lovely theme set for solo stops against a soft flowing accompaniment for strings; the last movement is a dramatic theme for full organ and is a real vigorous bit of organ music.—C. HAROLD EINECKE.



—"IBBETSON"—

Deems Taylor's new opera, published by J. Fischer & Bro., is still being given to crowded houses in spite of the fact that it is closing the season with a record of at least 14 performances, and perhaps more. In Chicago it is scheduled for at least three renditions at Ravinia Park. No American composer has ever had such a record as Deems Taylor is having in his operas.

—ATLANTIC CITY AGAIN—

I recently was shipped down to Atlantic City to straighten out a nasty bunch of kinks in the nerves. While there I heard the lady on the Steel Pier, Miss Jean Wiener.

You can tell them for me that she is good. She sells her stuff. Between her type of registration, and the kind of voicing in the organ, it sounds well both in the lobby where it is heard direct, and on the boardwalk where it is put out via dynamic speakers and through a microphone. In fact it microphones better than 99% of the organs one hears, and it stops the people on the boardwalk.

Her stuff is almost entirely pop-

ular, as it should be for Atlantic City. She uses a lot of slow-drag tempo, and doesn't overdo the chromatics and glissandi.

Every third or fourth number an assistant holds the mike close to her and she croons a "moaning-low" piece! It is done in the Vaughn de Leath manner, pitched low in key, nursing the mike, and on the boardwalk sounds like one of those covered-tone tenors. To a musician it would be passed off as all too low-brow, but musicians are not paying the lady's salary. They are hard-boiled showmen, and they wouldn't be paying her if it didn't appeal to the mob. It does, and how!

Miss Wiener deserves a lot of credit for doing just what she brought out in her clever article—creating a job where there was to be none. That shows imagination—and how the music business does need that quality now-a-days!

—GORDON BALCH NEVIN

SYRACUSE RESULTS

ORGAN RESTORED AFTER SIX MONTHS
INCREASES AUDIENCES

As previously announced, Mr. Paul H. Forster has been called back to the Eckel Theater, Syracuse, N. Y. He has resumed his former method, of which he writes:

"I am not trying to bore them with novelties but am just giving them the real song-fests, comprised of popular songs, interspersed with some of my parodies and tongue-twisters. Occasionally I give them a short solo of the better class and I give it to them right in the middle of the popular song-fest. It is always a sure applause-getter.

"Incidentally, business has increased since my return and that is most gratifying."

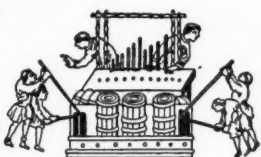
Mr. Foster plays a Marr & Colton at the Eckel.

—CAN IT COME BACK?—

One of our most prominent builders gives the following reply to a suggestion that the organ builders ought to educate their salesmen to sell the idea of an organ to the theaters again:

"If the theater managers had their way it would not be so difficult. The managers want the organ, but back of it is the R.C.A., and back of that are Western Electric and its holding companies who are manufacturing the equipment—and the orders are pretty absolute to keep any musician walking on two feet out of the pit. These combines control about one-fourth of all American theaters and practically all of the best ones. To satisfy Wall Street they have to keep their sound-equipment in, as that is the basis of their general finance. Then too, the musicians had them by the throat for several years, and if you talk to the big fellows they will tell you that it will be some time before a musicians' strike can get them in a hole again.

"There is the trouble, and the organ builders can't very well get over that as long as the public will stand for the present talkies."



The organ profession is slightly different from the other music professions. Organists are more seriously interested in their work. They have regular public employment. They know that the members of their public who stand in the highest position and have the highest ideals, are men and women who have kept pace with the progress of the rest of the world and are judging their present efforts not by past standards but on up-to-date 1931 standards as set by the world at large. An organist, with a public like that, must of necessity take his work more seriously and be ever on the alert for newer and better ideas and methods. There is no more efficient agency for making such progress known and available to the profes-

sion at large than the monthly magazine devoted to technical aspects of professional work.

In years gone by I had great faith in anything printed in the *Scientific American*. Less than a year ago they printed a long story, nicely illustrated, about organ building; it claimed to be a description of organ building. Reading it carefully I realized that organ-building is done exclusively on the unit system, and that the ideal type of organ tone and performance are represented by the work we heard in the theater and over certain of the radio stations. Nothing was said about the really great organs in America today. No hint was given that there might be in America perhaps a dozen or maybe even two dozen builders of thoroughly excellent organs. In fact it was, intentionally or otherwise, all to the glory of but one builder, and the only reader of the *Scientific American* who was protected in his own rights—the right to expect reliability in the *Scientific American*—was the reader who, like myself, already knew all the facts.

Shall T.A.O. similarly fail to stand guard over its pages? Isn't it infinitely safer to have a stubbornly autocratic editorial staff working for you than one all too gullible? If our readers were men and women of no influence, men and women who didn't count, we might not take our editorial tasks so seriously.

And now *Fortune* magazine, one of the finest in America, in an effort to pay respects to the organ builders of our land, makes amazing blunders also quite inexcusable.

Is T.A.O. a better magazine than all others? Are we more honest? Perhaps the evidence is in our favor, for if honesty and poverty go hand in hand, as once they did, we can safely claim to be among the working classes, not with the millionaires. At any rate our readers realize that our advertisers use our advertising pages for what they may say in them, and not for what that gives them by way of a right to dictate admission to the text pages. Do they gain admission to the text pages? We certainly hope so, for there would be no fine organs for the rest of us to play if these fine advertisers of ours were not building splendid instruments for us—and doing all the sales-work in the bargain to sell instruments where you and I ought to be selling them. And if it were not for the recital organists in America who have advertised their names and built up a good business in recital work, there would be small field for the rest of us to cultivate in behalf of an oc-

casional recital engagement for ourselves.

The point to remember is that an advertiser's money is well spent only when the subscriber's money is spent too. That is, we must present to our subscribers the things we know will command the respect of men and women of importance in the world of the organ in order to retain them as subscribers. One thousand magazines given away would not have anything like the influence of ten magazines bought by just ten interested and influential subscribers. I wish my readers would do us the favor of spending ten cents: spend one nickel on a copy of *Liberty* magazine, the other on a copy of the *Saturday Evening Post*. Then spend a quiet evening with these two excellent publications, in an effort to reach some conclusions as to why no great national advertiser uses full pages in the one but uses many of them in the other.

New York City is at the moment, and has been for half a year, enjoying the contempt of the rest of the honest world, because its police force and its courts have come under the spot-light. We have perhaps ten thousand policemen in our city. Not more than ten of them are under suspicion or proved guilty of conduct no decent man would even think of in his insanest moments. Yet what has happened? The whole police force has lost its prestige; mighty little applause would greet any police parade today. Very true, this public attitude is neither universal nor commendable, but the point is that it nonetheless is the public attitude.

Just one bad error in judgment on our part in trying to use the reader's time and pages and rights,

in an effort to gain increased favor for some pet of the editorial staff's, is quite enough to ruin more reader-confidence than we could regain in a dozen years; and we know it, and our readers know it, and our advertisers know it. There is too much work of vital importance to be done and done immediately in the world of the organ. It behooves all of us to be about it.

Ten years ago the organ builder rarely had his name on the recital program he made possible by building the organ. We thank T.A.O. readers for the frequency with which that merited credit is being given today. Thirty years ago free organ recitals drew great crowds; ten years ago they drew pitifully small audiences; we thank T.A.O. readers that scattered here and there over America we today can find occasional recitalists with audiences on the increase, because they have dethroned the old-time slavery to tradition and have struck out courageously on a new course of honest ministry to the congregations and audiences that pay the bill—and if this keeps up the organ recital will have come into its own by 1951, perhaps even 1941.

Dr. Roland Diggle scolds more than any subscriber on our list. He doesn't know it but his influence has been wholesome in clarifying many a situation. It is rumored that one of the most popular radio programs of today changes its method instantly as soon as it has received the tenth letter of criticism. Why? For every thousand readers who praise or resent something, not more than three or four will take the trouble to write a letter about it. Thus these ten radio critics become the people of influence in the radio world. I

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(Conference for Church Work)

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JUNE 22 — JULY 3, 1931

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know why more of our readers do not make the effort to assert their views and become persons of greater influence in the organ world, for I myself let the other fellow do it too—I didn't take the trouble to call the truth to the attention of the editors of the Scientific American.

When the Literary Digest at great expense conducted a vote on prohibition they sent ten million, I believe it was, prepaid ballots; of that number, less than two million took the trouble to mark a cross on a card and drop it in the mail-box. But those who did make known their views were the people of influence, just as those of us who vote on election day are the people of influence then. The rest of the ten million were nameless and inconsequential; if they had influence they didn't use it by expressing their idealism; they

had no part in making the world better or worse. No, a straw-vote or a spunky letter to an erring editor does not make the world better all at once, but had ten million votes come back to indicate a land-slide one way or the other, the law would have been repealed, modified, or enforced by this time.

Does that leave an editorial staff high and dry and force them into guessing contests to know what their readers want? And will we give you what you want if you tell us what it is?

We know what Mr. Farnam wanted. We know what Mr. J. Warren Andrews wants and what Mr. Pietro Yon wants, and we know what the whole alphabet in between want in an organ magazine. And we are giving it to them. Now and then we have a rumpus with an oc-

casional member of our great family, but most of these rumpuses will be eliminated at their sources when the individual warrior remembers the slim chance he'd have of winning the war without the cooperation of the rest of the army; he'll enjoy a good laugh when he thinks how helpless the generals and colonels would be without the grand army of innumerable privates. Unlike generals, we can talk back to editors. Sometimes it improves them.

—GUESSING CONTEST—

Herewith is a self-drawn portrait of a famous organist, and it's autographed. To any reader who recog-



The author.

nizes the noble proportions of the brow, the genial smile, and the keen intellectuality of the eyes we will donate a six-months extension of subscription. (It'll be worth it.)

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WELLESLEY CONFERENCE

BRIEF OUTLINE OF SPECIALIZED CHURCH-MUSIC COURSES

Fifty years ago church music was a fairly crude matter which any music-lover could manage with good success. Conditions have changed rapidly. Expert performance on the organ has so advanced that today it is taken for granted in every applicant for a position as church organist; an amateur status is no longer sufficient. Along with this improved condition there is now developing with an almost alarming rapidity a demand for equal proficiency in the service and choral aspects of the organist's equipment and capacity.

Back in 1925 twenty-eight musicians signed up for work in the ten-day summer school for church music conducted in connection with the Episcopal Conference for Church Work held at Wellesley, Mass., in the buildings of Wellesley College. In 1930 fifty-five men and women were enrolled in the Music School. They came from sixteen states, one from Chicago. They found the curriculum so valuable that they were not content with taking four stiff hours each morning, but prevailed upon the dean to provide extra hours for afternoons.

A scrutiny of the courses and instructors provided for 1931 is the explanation for this growth and interest. Frederick Johnson, F.A.G.O. (Church of the Advent, Boston) is to be and has been for several years in charge of the School. This year he gives a course on music appreciation as applied to church music. In addition he will lead the conference chorus, made up of members of the Music School and others interested, giving thus a ten-days' intensive demonstration of choir methods and using music chiefly from the polyphonic school of the 16th and 17th centuries.

Associated with Mr. Johnson are the Rev. Winfred Douglas, Mus. Doc., a member of the National Episcopal Commission on Church Music; the Rev. Walter Williams, rector of St. Dunstan's College of Sacred Music and organist and choirmaster at St. Stephen's Church, Providence, R. I.; and Uselma Clarke Smith, organist and choirmaster of the Church of the Redeemer, Bryn Mawr, Pa. Canon Douglas is to have a course on Anglican and Gregorian chanting, with particular attention to the music of the Eucharist. He will stress the actual singing, empha-

sizing the canticles of Morning and Evening Prayer, the new Litany, and practical settings of the Communion office, both for choir and congregation, and will teach both theoretically and practically the principles of American chanting as set forth in the American Psalter. Canon Douglas has been connected with the Music School ever since its inception and was for a time its dean. The Rev. Mr. Williams is to conduct a discussion group which will take up such timely and practical subjects as the hymnal as a book of devotion, the choice of hymns, music in the small parish, volunteer choirs, and so forth. Mr. Smith is giving a course on keyboard harmony, discussing and demonstrating elementary improvisation and the study of keyboard harmony as related to it, with the ways and means of its practise.

The four instructors are to collaborate on a general class for all interested in the history and use of our hymns, and in the principles of selection for Sundays and feasts of the church year. This illustrated course is to be given, it is announced, in response to the frequent requests. A service of choral evensong is given toward the close of the Conference by the members of the Music School and the Conference Chorus, and frequent organ recitals are given in the College Chapel by members of the school and faculty. Valuable as the courses and lectures are, it almost seems as if the most valuable feature of the School is the opportunity for friendly interchange of ideas and experience with faculty and with fellow-members.

A young student at the School last year, who had come a considerable distance to attend, sent by his church music committee, and who was at the outset frankly sceptical of the value of the Conference, said to me at its close, "I never knew I could grow so much in ten days. I am coming back next year, and the next, and the next, if I have to pay my own expenses and walk all the way from Philadelphia to get here!" For the organist or choirmaster who wants to gain the most help from a brief course of work and to come in contact with the new developments in church music, there can be no better investment than enrollment for the Wellesley Conference from June 22 to July 3. Full details can be obtained from Frederick John-

son, F.A.G.O., 30 Brimmer St., Boston, Mass.

Even in this brief and technical account it may not be out of place to mention the great benefit which comes to the man or woman who feels a true dedication to music's part in spiritual life. In these ten days, consecrated to learning how better to serve God and fellow-man, there are great beauty and positive profit.

—MARJORIE MARTIN

—AN ARRIVAL—

April 16th a son was born to Mr. and Mrs. George French of Hartford, Conn. Mr. French has been with the engineering department of the Austin Organ Co. for several years. Welcome, and may the young man also swell the ranks of the builders of fine organs.

—N. Y. C. SUBSTITUTES—

Two very excellent organists will be in New York City through the entire summer and are available for substitute work. T.A.O. readers are requested to co-operate by calling on the Registration Bureau when in need of substitutes.

—RIESBERG—

After 35 years as church organist in New York City F. W. Riesberg relinquishes Sunday work to devote himself exclusively to his duties on the staff of Musical Courier and to his classes in organ, harmony, and piano. "I can do more good alive than dead," explained Mr. Riesberg; "while in my present good health and spirits I propose to conserve both." He estimates that during his 35 years as church organist he has "heard 3000 sermons, mostly foolish, played 6000 preludes and postludes, and kept out of all church quarrels."

—McROSTIE IN CLEVELAND—

W. M. McRostie, experienced builder and salesman, for many years with the W. W. Kimball Co., and previously with Estey and Aeolian, finds it more convenient to live in the heart of his territory and has moved to Cleveland, Ohio, with headquarters at Westlake Hotel. His chief territory is Western Penn., Ohio, W. Va., and eastern Mich. and Ind.

—KILGEN CONTRACTS—

Los Angeles: Lady of Lourdes, 2-24.
Chicago: St. Joseph & St. Anne Shrine, rebuilding and modernizing a 2-26.

Los Angeles: Marymount School for Girls, 2-20 completely expressive, with Ripieno, September installation.

St. Louis: Boys' Preparatory Seminary, 2-17.

Chicago: St. Gertrude's Church, 3-55 entirely expressive, with Harp, Chimes, three Ripieni; there is a good build-up on 8' tone in each of the manual divisions, and a good complement of reeds, supplemented by a synthetic Oboe.

The Kilgen office reports also the following recent installations: Lady of Grace, Chicago; Scottish Rite, Los Angeles; House of Israel, Hot Springs, Ark.; Zion Lutheran, Johnstown, Pa.; M. E., Ulysses, Kans.; Sisters of Mercy Academy, Soyset, N. Y.; St. Mary's, Hazleton, Pa.; and First Evangelical, Newport, Ky.

Business Talks

A Discussion of Business Problems as Intricate and Responsive as a Modern Console

DOING good work is half the achievement open to any man during his lifetime, but inspiring other people to do better work is the other half and its benefits are neither so self-centered nor so temporal. A man's own good work dies with him: the inspiration he has given others lives after him and keeps on spreading eternally.

What amounts in reality to a sense of false modesty often prevents many professional people from exercising the full power of their rightful influence within the

ranks of their profession. A man plays fifty recitals, chooses his literature carefully, increases the audience continuously and thereby helps an increasingly large number of the public to a fuller and better enjoyment of the finer things of life. Doing these things in our own small corner has its rewards, but carrying a report of these achievements to the other members of our profession is a direct benefit to every member.

The discovery of Pluto was not the achievement of one man. First its existence was predicted by several great astronomers, who did

not keep their opinions and their researches to themselves but broadcast them to the world of astronomy. The impetus thus started inspired the investigations of other astronomers, the calculations and predictions of other mathematicians, and ultimately led to the discovery of that great member of our planetary system.

Had Mr. Einstein in mistaken modesty refrained from publishing his views and trying to interest other scientists in the calculations he had made and the conclusions he had drawn, what a loss that would have been to the world of science in general—and how insignificant would Mr. Einstein himself be today.

Indeed how insignificant would Bach be today if his works were not kept before the public by innumerable organists everywhere.

Doing good work is not enough. We reap advantage of it only when we make that good work known to the world of which we form a part. Would Mr. Einstein have received the honors now being accorded him if his work did not have the approval of the scientific world of which he forms a part?

The duty of every serious professional is not only to do good work but to use that activity to win the attention of the public at large and incite the rest of the profession to similar activity.

A man who stands well with the newspaper editors and reporters of his town, serves his church better than one whose name and works are never given the attention of the press. When he has special music to offer the community, he at once has an efficient and ready means of carrying news of it to his entire community.

Let a man buy a new airplane and if that man be Col. Lindbergh the whole world knows about it next day. Let a man conceive a new and genuinely helpful idea for airports, and if that man be Col. Lindbergh or Admiral Byrd the whole world gets the benefits at once. Being known and having one's good deeds known within the realms of one's own career, are incalculable advantages.

—COVER PLATE—

This month our Front Cover plate shows the rightly famous line drawing taken from the Dom Bedos books published almost two hundred years ago. See Senator Richards' article in this issue for some very interesting particulars about this great organ which he recently visited.

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ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

CHURCHES OF FRANCE by Arms and Arms, \$20.00: Not a necessity, more valuable than that—a luxury! For those who want to know the real spirit of the French organ music they play—for that music was in turn inspired by these magnificent old churches of France; 9 x 12, 179 pages of text, 51 etchings and drawings on 102 insert pages.

CONTEMPORARY AMERICAN ORGAN by Wm. H. Barnes, \$4.00: The finest description of the modern organ and its mechanical features that has ever been attempted; 7½ x 10, 341 pages, 146 illustrations.

EAR TRAINING, FIRST STEPS by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment; 9 x 12, 21 pages.

ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 4¾ x 8½, 332 pages, numerous examples.

FIRST LESSONS ON THE ORGAN by Gordon Balch Nevins, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

FUGUE WRITING, by A. Madeley Richardson, \$1.50: A most practical instruction book, profusely illustrated, dealing in most complete fashion with all the elements of a fugue; for those who have already studied counterpoint and want to understand fugues better, or perhaps write some of their own for exercise; 6 x 9, 90 pages.

HINTS ON ORGAN ACCOMPANIMENT by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

HISTORIC CHURCHES OF THE WORLD by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

HISTORY OF AMERICAN MUSIC, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 7 x 10, 423 pages, profusely and beautifully illustrated.

HOUSE OF GOD by Ernest H. Short, \$7.50: For serious readers who want something to think about, as the foundation upon which to build their own program of church music. One of the unusual books of the age, "a study of religion as expressed in ritual carried out in houses made with hands...man's attempts to express his faith in stone." Of particular interest, charm, and inspiration for the church organist. 7 x 10, 340 pages, profusely and beautifully illustrated.

MODERN ORGAN by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7½ x 11, illustrations and drawings.

MODERN ORGAN STOPS, by Noel A. Bonavia-Hunt, \$2.75: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops" by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

ORGAN IN FRANCE by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 169 pages, finely illustrated.

ORGAN REGISTRATION by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

ORGAN STOPS by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acuta to Zinken described; 6 x 9, 294 pages.

ORNAMENTS IN MUSIC by Harry F. Fay, 75c: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one; 4¼ x 7, 87 pages.

PALESTRINA'S STYLE AND THE DISSONANCE by Knud Jeppesen, \$6.00: A handsomely printed, profusely illustrated book that deals in masterly fashion with the music of one of the greatest names in music, whose works have lived four centuries already and will live many times that age. The one great work on Palestrina; recommended unreservedly to every serious musician; 7 x 10, 272 pages, paper-bound, profusely illustrated.

PLAINSONG ACCOMPANIMENT by J. H. Arnold, \$4.25: A book that displaces the shadowy notions most of us have of Gregorian chants by a clear knowledge of the whole subject and places within reach of every reader an easy ability to properly and skilfully extemporize accompaniments to these immortal melodies in the ancient modes; 7 x 10, 173 pages, profusely illustrated with examples.

PRIMER OF ORGAN REGISTRATION by Gordon Balch Nevins, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

SAINT-SAËNS: HIS LIFE AND ART by Watson Lyle, \$2.00: An unusually interesting biography full of informative materials; 5 x 7, 210 pages, one photo, many thematic.

STYLE IN MUSICAL ART by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

TECHNIQUE AND ART OF ORGAN PLAYING by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then follow 101 pages of exercises and pieces with instruction; to help the student help himself; 10 x 13, 257 pages.

TEMPLE OF TONE by George Ashdown Audsley, \$7.50: The post-humous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

VOICE PRODUCTION, FUNDAMENTALS OF, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choir-master, whether with child or adult choir; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 6 x 8, 92 pages.

Reprints

BACH CHORAL PRELUDES FOR LITURGICAL YEAR, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 4 pages.

BUYING PRODUCTS OF ART AND TASTE, the John Ruskin quotation, to help the purchaser see the necessity of paying the price for the kind of an organ he wants to own. Sent gratis on request to any reader in touch with an actual prospective purchaser.

HOW TO BUY THE BEST ORGAN, by T. Scott Buhrman, F. A. G. O., an argument for direct dealing and the elimination of improper interference; sent gratis on request to any reader in touch with an actual prospective purchaser. 4 x 9, 12 pages.

RELATIVITY, by C. Albert Tufts, 20c: A study of organ accent and technic in its most modern practice—the only original ideas on accent that have been put into print in the past decade; pamphlet 9 x 12, 7 pages.

SPACE REQUIREMENTS by Leslie N. Leet, an organ builder, 20c: A practical and authoritative discussion of the space your new organ will need, written so you can figure it for yourself; six illustrations drawn to scale; 9 x 12, 5 pages.

SPECIFICATION FORM, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in the Form devised and adopted by T.A.O.

STONE-PRODUCTION LESSONS FOR THE CHOIRMASTER by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choirmaster how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

WIDOR "SYMPHONIES" PROGRAM NOTES, by Albert Riemenschneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet: 9 x 12, 7 pages.

Music

BACH: FORTY-EIGHT PRELUDES AND FUGUES, four books of music and text, \$5.00 complete: The immortal "well-tempered clavier-chord," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

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PHOTOGRAPHS of British Consoles and Cases, by Gilbert Benham, British photographer to T.A.O. 2/6 to 6/6 according to size. Hundreds of subjects available, mostly 6¼ x 4¼; console photos with every stop-knob inscription readable under a glass; write to Mr. Benham direct at Bramerton, King Edward Road, New Barnet, Herts, England.

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467 CITY HALL STATION

NEW YORK, N. Y.

George W. Chadwick

Nov. 13, 1854—April 4, 1931

THE PASSING of another national figure in the organ world came with the death of Mr. George Whitefield Chadwick on April 4th at his home in Boston. His fame in the organ world rests largely upon his anthems, known across the country. For organ he evidently left chiefly his Symphonic Suite and Variations for organ and orchestra.

Mr. Chadwick was born Nov. 13th, 1854, in Lowell, Mass. He studied organ with Dudley Buck and Eugene Thayer, and graduated from the Leipzig Conservatory and the Munich Music School. Among his teachers abroad were Reinicke, Jadassohn, and Rheinberger.

At the New England Conservatory he was a teacher from 1882 to 1897 when he became director, a post he resigned about a year ago, becoming Director Emeritus.

Mr. Olin Downes, in a tribute in the New York Times, says, "It is impossible to think of a more honest and accomplished musician, or one who, without pretense or megalomania, accomplished as much for the development of his native art." Mr. Downes also speaks eloquently of Mr. Chadwick's "horse sense, his integrity as man and musician, his gift of humanity and humor, the pepper of his wit, the simplicity and sincerity of his emotions and personal standards, which found expression in a broad and straightforward type of melody that had its origin in the man . . . From such a background

Chadwick grew and became the leading American composer of his epoch."

A. L. TITSWORTH

DIES APRIL 4TH AT AGE OF 76
WITH ONE CHURCH 46 YEARS

After several months' illness Mr. Titsworth passed away at Muhlenberg Hospital, survived by his widow and two nieces. Born in Plainfield, N. J., he graduated from Rutgers University and entered the clothing business in New York, retaining his residence in Plainfield, where he became organist of Trinity Reformed, a post he relinquished three years ago. He was a member of the N.A.O. and active in church circles.

CARILLONS

A DEFENSE OF RIVERSIDE CARILLON
IN NEW YORK CITY

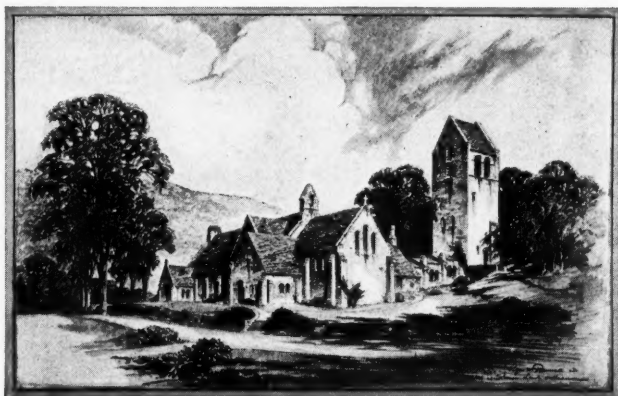
Your remarks on Riverside Carillon are unduly drastic. The carillon cannot be heard for eight miles (as the newspapers said and you repeated) in fact, it cannot be heard eight blocks. The big bell which strikes the hour can be heard under favorable wind conditions, perhaps half a mile. Most public clocks strike all the daylight hours; Riverside clock strikes only 8, 9, 12, 1, 6, and 7.

The music of the carillon, which is played only twice a week, floats down gently upon the nearby streets and may occasionally be heard in a faint and ghostly overtone above the roar of traffic, reminding those who have ears to hear that the triumph of the machine has not brought paradise on earth.

—HAROLD VINCENT MILLIGAN

EDWIN ARTHUR KRAFT was guest of honor at a dinner April 28 in Camden, N. J., before the recital he played for the Camden N.A.O.

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IMPOVERISHED

A BRIEF PORTRAYAL OF A VANISHING TYPE OF MINISTERIAL MIND

By CONTRIB.

I am enclosing a small M.O. for some extra copies of the November T.A.O. which I shall wish on some folks who will, I'm sure enjoy, the Country Parson's Recreations. We sadly need more ministers possessing a similar inward urge toward musical betterment.

Just now, in the church where I work, we are having . . . No name for it. Anyway the Sunday School orchestra is playing terrible music in a terrible way at the evening service, using the "good old hymns of the church" to the number of a half-dozen, songs which are neither good nor old, but rather the nauseous excreta remaining from various "revivals" which have, in the quite recent past, gained great popularity among the moronic masses of an adolescent country.

If they would use the really fine hymns in the Sunday School, so the children could grow up learning to love the fine hymns, which are just as easy to sing, there might be some hope for the future. But they are learning to associate such unworthy stuff with the church. And the silly ministers and officers of the church continue to lower the quality of the service more and more in the attempt to popularize the service and by some hook or crook inveigle a crowd within their doors—and they euphoniously call it a "less formal service." Maybe I'm wrong, but how can any good be accomplished by cheap, shoddy appeal.

More and more I become a squarer and squarer peg in a rounder and rounder hole which is an impossible situation and will likely result in an addition to the swollen ranks of job-hunters sooner or later.

Have you ever thought how few people there are who really believe the creeds to which they subscribe? And how could they? And what can be built on a foundation weakened by ignorance, insincerity, and indifference, and poisoned by intolerance and superstition? What a few people that I know need is a service of worship that will fill their hunger for beauty through architecture, music, and speech. An undying, primitive, pagan need. And a few simple principles of right living and thinking, free from futile isms and useless complexities.

Next Sunday night when I have to play "Blessed Assurance" I shall do so in the hope that my next rein-

carnation may be among a people who choose to sing of pleasanter experiences than bloody ablutions.

—REGISTRATION BUREAU—

The Bureau is anxious to assist in placing a member of the profession who formerly lived in Philadelphia but now lives in California; he is an M.D. and formerly did scientific work in x-ray, falling victim to it as many early workers did. He dare not return to that work and is now desirous of devoting his entire time to church music, in which he has had splendid experience, though he never worked as organist in California, having gone there for his health. He is now ready to go wherever he can find a suitable opportunity. Address: S. G., 467 City Hall Station, New York.

Another professional organist, well known through his entire State, finds himself in a church that is

losing ground too rapidly. He is one of our best types of professional church organists and deserves the hearty cooperation of the rest of the profession in assisting him to find a new position with a church that is still holding its own. Address E. W.

S. K. E., mentioned in an earlier issue, is the organist of the church whose false-economy move is described in this issue. He merits the cooperation of the profession.

—AUDSLEY BARGAIN—

Anyone interested in owning a copy of the now rare and out-of-print Organ of the Twentieth Century by the late Dr. George Ashdown Audsley has an opportunity to secure a copy if they act at once. It is in perfect condition so far as the pages go but the binding shows evidence of considerable wear, though it is not torn or damaged in that way. Address J. O. S., 467 City Hall Station, New York, N. Y.

—MAY 3—

Three choirs will unite in an evening service in Holy Trinity, Brooklyn, N. Y., in what is intended to be the first of a series of such annual events. The organists concerned are Messrs. Louis Robert, Morris W. Watkins, and Huntington Woodman.

—MAY 15—

Flemington Children's Choirs will have their Graduation Exercises in Flemington, N. J., May 15th.

—SAN ANTONIO, TEXAS—

The Estey Organ Co. has contracted to build a 3-43 for Gospel Tabernacle. The stoplist, to be reproduced later, includes Chimes, Vibra-Harp, and a fully-expressive Great Organ.

ALFRED M. GREENFIELD'S New York University Glee Club, winners of the 1931 intercollegiate contest, will sing with the Oratorio Society May 4 in a presentation of Bach's "Mass in B minor" complete; Hugh Porter is the organist.

N. U. SCHOOL OF MUSIC

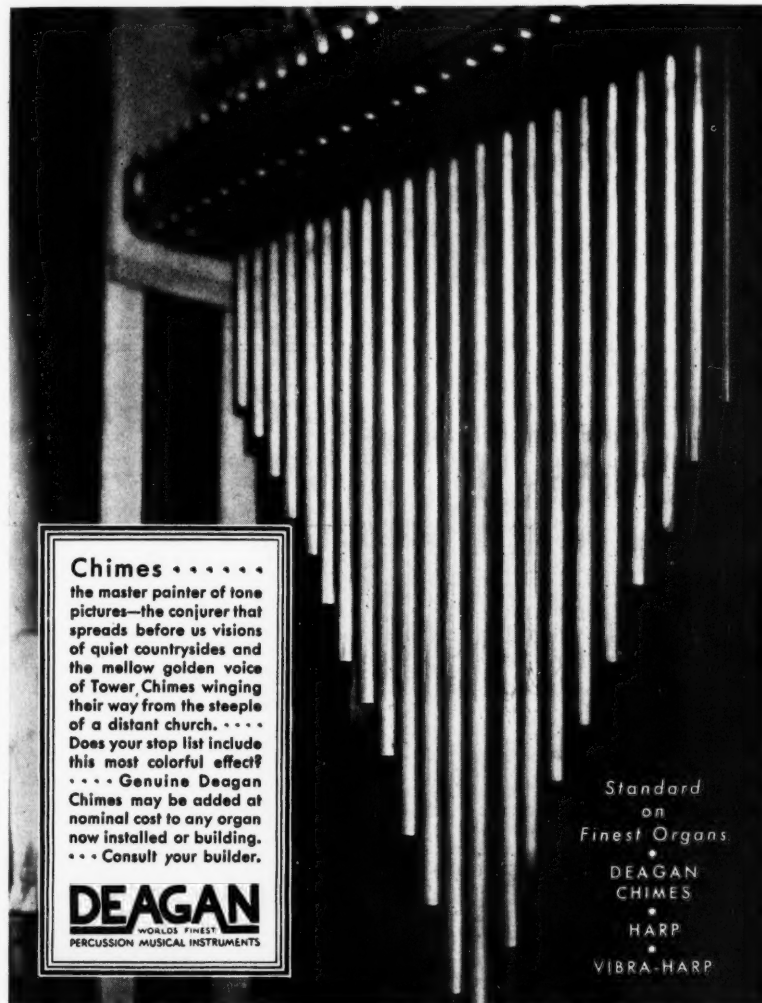
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BACH "ST. MATTHEW"
PERFORMED BY UNITED CHOIRS
IN MINNEAPOLIS

An event that drew large congregations was the joint performance of the Bach "St. Matthew Passion" in Minneapolis, Minn., by Mr. Rupert Sircom and his Westminster Presbyterian choir and Mr. Stanley R. Avery and his St. Mark's choir. Mr. Sircom did the solos and choruses from the chancel, and Mr. Avery did the chorales from the rear gallery.

The choirs united for the first presentation in St. Mark's, and the next Sunday repeated the work in Westminster. This is said to be the first presentation of this, the greatest of all choral works, in Minneapolis. The manner of its presentation not only won wide approval, but provided both churches with feature music on two occasions at the expense of but one preparation.

—ANOTHER BACH IDEA—
The Neighborhood Playhouse, New York, presented Mr. Henry F. Seibert April 26th and 27th in a program of organ and chamber music with stage action, in which Mr. Seibert played Bach's Toccata and Fugue Dm accompanied by stage action devised and directed by Irene Lewisohn.

—OBERLIN CONSERVATORY—
Dr. George W. Andrews was one of the judges who decided on the Harmon Awards for Distinguished Achievement

in 1930, granted by the Harmon Foundation of New York. During the spring vacation, Dr. Andrews enjoyed an extensive automobile tour which took him to Washington and New York. He speaks with enthusiasm of the lovely new music building at Vassar College where he visited with two former students, Harold Geer and George Dickinson.

Bruce Davis, of the organ faculty, gave a recital at Salem Lutheran, Lebanon, Pa., April 14 and gives another in Toledo, May 12, on the program of the Northern Ohio A.G.O. convention.

A very interesting article by Laurel Yeamans, "Why we Need an Organ Building" appeared in the April issue of the Oberlin Alumni Magazine. Let us hope that this plea will bring a definite answer to our fervent prayers!

The Oberlin College A-Cappella Choir under the direction of Olaf Christiansen appeared on the Oberlin College Hour broadcast from WHK March 22. The numbers included "Hosanna" by F. Melius

Christiansen, the Nicoai "Wake Awake," and "Salvation is Created" by Tschernokoff. The choir is attracting favorable comment; the annual concert will be given in Warner Concert Hall May 5.

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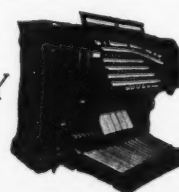
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With the chapel of the new Graduate School of Theology nearing completion, we have another organ in prospect. The contract has not been placed.

Lawrence Frank, of the year's graduating class, has been appointed head of the Music Department at Park College.

—GEORGE O. LILLICH

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—CLEVELAND—

In line with the present discussion in T.A.O. on modern music, the address of Victor Vaughn Lytle, of Oberlin College, before the Cleveland A.G.O. is interesting for its unusual double-title:

"Present-Day Music is Inferior and Has no Future," and
"The Cure."

Edwin Arthur Kraft's series of monthly recitals continues in Trinity Cathedral; Mrs. Kraft was soloist at the April 6th recital. Vincent H. Percy is giving a series of Sunday afternoon recitals at Euclid Avenue Congregational.

Charles Allen Rebstock, of the Church of the Covenant (sometimes used as a T.A.O. front cover) invited Dr. Clemens to play part of the closing service on the old organ which he had played for many years. A new chancel is being built and a 4m Skinner is building.

Albert Riemenschneider was organist for the Bach Chorus in a "St. Matthew" presentation.

J. R. Hall now has the new 4m Hook & Hastings in use in the First Scientist.

—PAUL ALLEN BEYMER

WARREN HACKETT GALBRAITH, of Grace Cathedral, Topeka, Kansas, has been seriously ill of pneumonia.

Fraternal Notes

The publishers will be glad to record, as a matter of history and as concisely as possible, the activities of the various organizations; their full record and programs will be found in the pages of their respective official organs.

—SOUTHERN, OHIO A.G.O.—

The chapter presented Edward G. Mead in recital March 23 in Bethlehem M. E., Cincinnati, in a program including Delamarter's Carillon and McKinley's Arabesque.

—HEADQUARTERS A.G.O.—

Miss Grace Leeds Darnell, chairman, and her committee of women members were hostesses at the reception and tea May 4 in the Beethoven Association rooms.

—FORT WORTH A.G.O.—

William Barclay was host at the dinner preceding the March 23 program in the Baptist Seminary when the players were May Belle Boaz, W. Glen Darst, and Mr. Barclay; the organ is a Hillgreen-Lane and the chapter did not forget to "give the builder credit."

—HEADQUARTERS N.A.O.—

Carl F. Mueller discussed volunteer choirs at a church-music conference April 21 in Riverside Church and Mrs. Clarence Dickinson discussed the use of "liturgical forms in a unified service." After a dinner served in the church Harold Vincent Milligan presented his choir in a festival service and Dr. Fosdick discussed music in the church service.

Albert Riemenschneider

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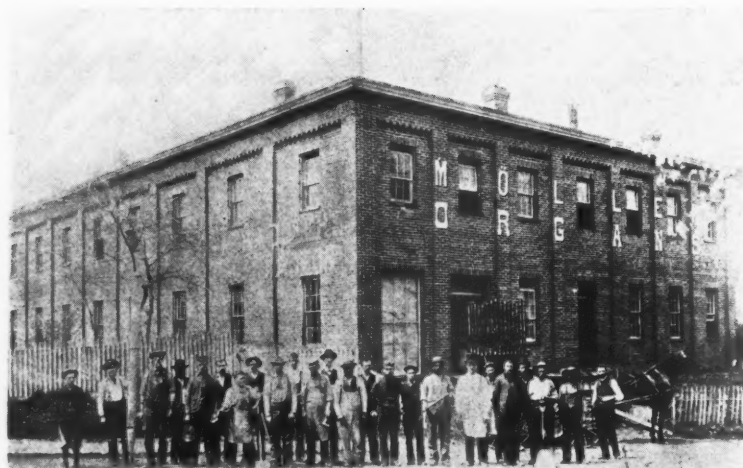
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The "Home-Folks" of Hagerstown, Maryland, can tell you the sequel, and how they did tell it at a banquet given in Mr. Moller's honor on April 9th! Representatives of the press, the bar, the clergy, the political and commercial interests of Maryland filled in various phases of the story with ever-increasing emotion, until, at last, the "Old Man" himself arose amid cheers, and said, in a few simple words, that no one can accomplish anything without faithful associates—and God!

Meeting in the ball-room of the Hotel Dagmar, which Dr. Moller built in 1910, one had only to look and to listen in order to gauge the results of his stewardship: A bank presidency, of course; a directorate in many local enterprises, of course; and the other things which are sometimes forgotten by men of business—organizer of the building and loan association, trustee of the Y.M.C.A., Society for the Prevention of Crime, Gettysburg College, and a high position in the councils of his church. All these are the external manifestations, aside from home and family, of a life which Horatio Alger would have adequately portrayed in print.

We have not yet mentioned the organs, 5956 of them, encircling the

globe; they have provided the musical background for millions of church services. More organs than ever before carried the name of one man, and still going strong! West Point Chapel, Philadelphia Convention Hall, St. Mark's in the Bow-erie—why mention more? The way-side chapel and the great cathedral are alike vibrant with their harmonies.

The festivities marked the fiftieth anniversary of Dr. M. P. Moller's decision to locate at Hagerstown after nine years' experience with the Derrick-Felgemaker Organ Co. at Erie, Pa., and his own small organ factories at Warren and Greencastle in the same state. His first instrument was built for the Swedish Lutheran Church in Warren from materials which he was able to purchase with the five hundred dollars he had saved

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Double-touch pistons, bringing in manual, or manual-and-pedal stops at will, solve one of the player's chief problems on large organs, while the colored revolving disc, placed edgewise to the performer, is the best crescendo indicator I have yet seen.

I count myself fortunate to have been present at this "family party" and second the wish expressed by the Mayor of Hagerstown, that the Moller Company be granted another fifty years of continued prosperity.

—EDWARD C. DOUGLAS

(The accompanying photograph shows the original factory of Hagerstown; on page 19 of T.A.O. for January 1926 will be found an architect's drawing of the complete factory building, railroad yards, lumber yards, etc., rearranged so as to be presented in one picture, showing the factory as it existed in 1926 and stands today. Our readers will remember that on Dec. 8th, 1925, was celebrated, as reported in our January 1926 columns, the 50th anniversary of Dr. Moller's career as an independent organ builder; the recent celebration in April took note of the 50th anniversary of the establishment of his factory in Hagerstown.)

BRING 'EM ON

A COMPOSER'S COMMENTS ON
DISCUSSION OF MODERNISM

I cannot tell you how much I enjoyed reading the discussion of modern music in this month's T.A.O. It is positively exhilarating to sit on the fence and watch the game. I happen to be neither a fundamentalist nor an ultra modern. Yet I will walk many miles to hear Mr. Stokowski do a concert of modern music. The enthus-

iasm and aplomb with which he does these novelties are a gift of the gods to America's world of music. His showmanship, aside from his unique musical gifts, is unequalled, and one can always count on something interesting when this wizard of cubes, angles, half or quarter tones or what have you wields the baton. Not the least interesting part of the show are the groans, boos and hisses of the fundamentalists.

But if you ask me if I understand it all, I must hem and haw and give a Yankee answer—"Who cares?" You don't have to understand an aeroplane or motor-boat to get a kick out of the ride. With some of the ultra moderns (Stravinsky for instance) comprehension comes with repeated hearings. With others comprehension comes sometimes at a first hearing: we see at once that the design is quite conventional and that the rhythm has been jazzed up a bit here, the melody given a dent or a few corkscrew twists there, all to make it seem original. Varese's imitation of New York noises or Honegger's locomotive stunt are really very clever if one looks upon them in the right light.

Of Schoenberg's later music and that of his disciples I have never been able to get the faintest inkling, even after repeated hearings. I once asked my neighbor at a Leipzig Gewandhaus concert what he thought of Schoenberg's Three Pieces for Orchestra and the answer was: "total verrückt" (entirely crazy). As I am not an alienist, I am forced to leave the verdict to posterity. Meanwhile bring 'em on; I am ready to try anything—once.

Senator Richard's first article describing the old organ at Ottobern interested me very much.

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I wrote a similar description of the old Silbermann organs some years ago (T.A.O., August, 1929). The mixtures in these old organs, not to mention the beautiful Diapasons, are something unique.

—OSCAR E. SCHMINKE



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The passing of George Whitefield Chadwick, an outstanding American composer known universally by musicians, was the chief item for April. He was born in Lowell, Nov. 13, 1853; died in Boston, April 4, 1931. For many years he was the director of music at the New England Conservatory and recently became Director Emeritus. His talents were spent on all types of classical composition.

The funeral, at Trinity Church, was conducted in the presence of Bishops Lawrence and Sherrill by the Rector, Rev. A. L. Kinsolving. The music was directed by Francis W. Snow and he was assisted in the Adagio from Bach's Concerto for Two Violins by Harrison Keller and Malcolm Holmes.

The list of pallbearers and honorary pallbearers was long and contained distinguished names. The body of Mr. Chadwick reposes in the precincts of Mount Auburn Cemetery.

The tedium of a long Lenten season is becoming more and more changed by the endless succession of special

musical affairs, with Dubois heading the procession of cantata composers, and Stainer trying to keep pace but ever a few steps behind. To name all the musicians who have produced one or the other of the works left unnamed would be a revival of Lenten discipline! But there are three occasions that might as well not be overlooked in this connection.

On Passion Sunday, a large chorus of men and boys attended by a much obscured small orchestra sang Rossini's "Stabat Mater." The great basilica of Our Lady of Perpetual Help (where Guilman played a recital on his last tour) in Roxbury was filled with one of the largest congregations this writer has ever seen. The choruses were sung in a wonderfully effective way, the "Amen" being equal to the best professional choral society. Three small boys sang the "Inflammatus" solo. One boy was no more than nine years of age. Seeing that the congregation could not see the choir, it was not until another day that I learned to my astonishment that this

brilliant composition had been so remarkably well sung in every detail by boys and men.

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ton Symphony, there was a Bach festival. Two complete performances with noted solo voices and choruses made up of Radcliff and Harvard University students attracted large audiences to Symphony Hall to hear the B minor Mass, a work that has not been heard here for fully thirty years.

Finally, there was the annual rendition of Bach's "St. Matthew Passion" at First Church on Good Friday night under the direction of William E. Zeuch and Prof. J. P. Marshall, with augmented choir through accessions from the Winchester Unitarian Church and Simmons College. The soloists were good. The chorus was hardly above the average. The music was crowded, through much pruning, into less than two hours' including a short address. The address is mentioned because of its fluency and beautiful diction rather than for its theological virtues.

Francis E. Hagar, Old Cambridge Baptist, (among those who gave the

Dubois cantata!) will be abroad all summer. His substitute is John Eberhardt of Arlington.

Those choirmasters who are seeking a truly significant Easter anthem a-cappella will find "Easter Verses" by Stephan Smolensky (died 1909) just the proper thing. It was heard in a beautiful performance at the Church of the Advent.

Clarendon Hills Presbyterian, West Somerville, dedicated a Tellers-Kent in March.

In memory of the work of Lucius Hosmer, hymn writer, the 2m in Grace Church, Framingham, is being considerably enlarged by the builders, Frazee Organ Co. This summer the same firm will install a 2m in the First Baptist, Hoosic Falls, N. Y.

Palm Sunday in Immaculate Conception brought an unusually fine performance of Dvork's "Stabat Mater" under the direction of James Ecker who had taken particular pains to work out his registration in order to follow the coloring of the original orchestral score.

The other night, being quite fed up on music, your correspondent went visiting and reached the Immaculate Conception in time for benediction. Father Swift and Mr. Ecker invited me to play as much as I would on the glorious instrument. The years have dealt lightly with this organ. The solo registers give one a thrill because of chaste beauty of tone. I have heard many organs that claim many things, but this old Hook & Hastings is tonally quite incomparable.

—TRUETTE PUPILS—

The 33rd recital by pupils of Everett E. Truette of Boston was given April 16 in Jordan Hall by Paul A. Ladabouche, Miss Merle L. Ferguson, Miss Cady Alice Gibbs, LeRoy E. Fuller, Miss Naomi K. Gring, Miss Ruth Hathaway Smith, Miss Elizabeth M. Auld, Harold T. Abbott, Miss Marguerite L. Barnes, Miss Wilma G. Golding, and Lawrence F. Cleveland.

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